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Knoedler's Produce Fine Vintage from Their Print Cellars

Mantegna, Schongauer, Cranach, van
Leyden and Holbein Represented
in XVth-XVIIth Century Engraving
Show

A collection of one hundred and sixty-five prints by the masters of engraving of the XVth and XVIth centuries is now on view at the Knoedler Galleries. In point of time the exhibition begins with Martin Schongauer and Andrea Mantegna and ends with Giorgio Ghisi. The following engravers are represented in a show which is an exceptional record of the period:

Martin Schongauer, 12; Master A. G., 2; Israel van Meckenem, 8; Master M. Z., 3; Augustin Hirschvogel, 7; Hans Lautensack, 6; Aldegrever, 1; Albrecht Altdorfer, 14; Barthel Beham, 6; Hans Sebald Beham, 10; Jacob Binck, 3; Hans Brosamer, 1; Master I. B., 1; George Pencz, 1; Five anonymous engravings in the manner of the Little Masters; Jost Amman, 1; Matthias Zundt, 2; Lucas van Leyden, 11; Cornelius Matsys, 1; Dirck Jacobszoon Vellert, 1; Finiguerra School, 1; Andrea Mantegna, 5; School of Mantegna, 2; Zoan Andrea, 2; Giovanni Antonio da Brescia, 1; Cristofano Robetta, 3; Anonymous XVIth century Italian, 1; Jacopo de' Barbari, 1; Nicoletto da Modena, 1; Domenico Campagnola, 1; Jacopo Francia, 1; Domenico Beccafumi, 1; Mercantonio Raimondi, 3; Agostino de' Musi, 1; The Master with the Die, 2; Giulio Bonasone, 1; Giorgio Ghisi, 1; Leonard Tiry, 1; Nicolas Beatrizet, 1.

In addition to these the following woodcuts are shown: Albrecht Altdorfer, 10; Hans Burgkmair, 2; Lucas Cranach, 13; Hans Holbein, 3; Lucas van Leyden, 4; Hans Leonhard Schaufelein, 1; Hans Springinklee, 1; Jost de Necker, 1.

Most important in the collection is the group of five of Mantegna's engravings. Only seven engravings of this master are known, although others, variously attributed to the School of Mantegna and Zoan Andrea, were almost certainly made from his drawings. The first of the group, "Bacchanalian Group with Silenus," has tremendous power both in conception and execution. The figures are cut with a cruel line. The second is similar in theme, "Bacchanalian Group with a Winepress." The third and fourth of the group, right and left portions of a frieze, are parts of the "Battle of the Sea Gods." The battle, as such, seems not so serious, but the glorious swing of the lines and the exuberant joy which the figures display makes the title of secondary importance. The full-bodied female figures carry on, in another vein, the rich joy of voluptuous earthiness which is so strongly characteristic of the first two plates.

The fifth plate, "The Entombment," is in another mood. Here is none of the sweetness which is generally associated with the story. The power which Mantegna displayed in his portrayals of the earth gods is here elevated and concentrated into a picture of elemental and overwhelming tragedy. The composition, a group of figures on the left—Joseph and Nicodemus carrying the body of Christ, Mary Magdalene, a disciple and the Virgin—leads up to and finds its climax in the figure at the left of John the Baptist. His is no quiescent grief. It is that of a mighty man, upright, rigid, mad, shrieking his horror. It is not a pretty picture. Rather it is a terrible one. But it is magnificent. Of its period we know of nothing, unless it be Pollaiuolo's "Battle of the Nudes" that can compare with it. It leaves one breathless.

But the Mantegna's although as a group the most impressive, are a fitting

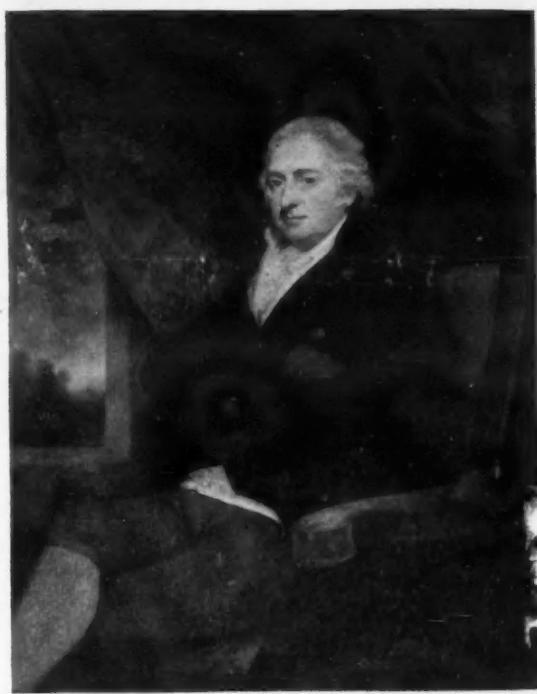
(Continued on page 4)



"MASTER JOSEPH BRETT"

By SIR WILLIAM BEECHEY

Courtesy of the Fearon Galleries



"MAJOR JAMES LAW"

By JOHN HOPPNER

FLEMISH TAPESTRIES FOUND IN VENICE

Group of Twelve of Early XIVth
Century Tapestries Discovered by
Dr. Phyllis Ackerman in St. Mark's

ROME.—In a store room of the Basilica of San Marco at Venice there has long existed a treasure which is of inestimable artistic value. For some reason students have been ignorant of it, and now for the first time an American, Doctor Phyllis Ackerman has brought its importance before the world. She has just published an article in regard to this treasure, in *Dedalo*, the review directed by Ugo Ojetti.

She writes of the wonderful Gothic tapestries, a group of twelve, which represent the Passion of Christ, and which have no equal, in their epoch, in importance and beauty with any others except those of the famous series in the Cathedral of Angers.

Italy, although so full of objects of art of every sort, has never been looked upon as likely to possess any great tapestries of this primitive sort, and it has been believed that works of this sort were to be found exclusively in France, Flanders and in the churches of northern Spain.

There are in existence today but two such series older than these in Venice, and one is that to which reference has been made in the Cathedral of Angers (representing the Apocalypse), and the other a group which illustrates the lives of San Piat and Sant'Eletorio in the Cathedral of Tournay. These, however, are incomplete, and have been damaged by time and ill usage, while the series in San Marco is in a perfect state of preservation, and nothing is lacking.

These then, more than any other series known, give us an exact idea of the tapestries of the early XVth century. The historical value and importance of these in Venice is enhanced by the signature of their designer, which may be read in full: Jean Gossart, while up to the present there has been known the name of but one designer of Gothic tapestries: Jean de Baudouin, on the cartoons from which is woven the "Apocalypse" of Angers.

Dr. Ackerman's authoritative and important article has aroused much curiosity and interest among students and artists on both sides of the ocean, and today the value of these Flemish tapestries are estimated as being about two million dollars.

\$22,500 FOR BUTTON GWINNETT AUTOGRAPH AT MANNING AUCTION

Thirteen years ago, at the Danforth Sale, held on Dec. 6, 1912, Colonel James H. Manning astounded the world by paying for an autograph of Button Gwinnett the then unheard of price of \$2,600. This same autograph, witness to the will of a certain Joseph Stanley of Savannah, Ga., was sold to Dr. Rosenbach at the Anderson Galleries on Tuesday evening last for \$22,500!

As announced in *THE ART NEWS* for October 24, 1925, of the nineteen existing autographs of this rarest of the signers, certainly three and possibly five examples will be offered for sale during the course of this season. Dr. Rosenbach opens the ball with a neat cheque for \$22,500. Aux autres . . . !

A full account of the prices realized at the sale of the Manning Collection, in itself a history of revolutionary America, will be found on the auction page.

CURTIS BUYS TWO ENGLISH PORTRAITS

Works by Hoppner and Beechey
Added to Philadelphia Publisher's
XVIIIth Century Collection

Mr. Cyrus H. K. Curtis, president of the Curtis Publishing Company has added to his collection of XVIIIth century English portraits two important paintings of that school through the Fearon Galleries, 25 West 54th St. These latest acquisitions of Mr. Curtis, which are for his country home at Wyncote, Pa., are a portrait of Major James Law by John Hoppner and of Master Joseph Brett by Sir William Beechey. The latter is also known as "The Young Squire." While no price was announced, it is estimated from prices paid for paintings of similar quality that the sale must have been in the neighborhood of \$100,000.

Mr. Curtis is assembling a collection which already includes Romney's portrait of John Redhead, acquired in the fall of 1922, and "Master Paget" by Hoppner, "Miss Frances Lee" by Cotes, and "Mrs. Siddons as the Pilgrim" by George Henry Harlow, the three latter having been purchased in the spring of that year. All of these were purchased through Mr. Walter P. Fearon.

"The Young Squire" was painted about 1800 and comes from the collection of Viscount Esher of Orchard Lea, Windsor Forest, England. Viscount Esher is the grandson of the boy of the picture. Joseph George Brett was born in 1790 and lived afterwards at Ranelagh, Chelsea. After obtaining his degree at Jesus College, Cambridge, he became Vicar of Lenham, Kent, and incumbent of Hanover Chapel, Regent Street, London. He died at Chelsea in May, 1852.

Major Law of the Honorable East India Company went to India as a young man and, having acquired some wealth after "shaking the Pagoda tree" settled down in his native England as a country gentleman. He had a town house at 18 Portland Place, London, and a country seat at Cannon Hill, Braywick, Berkshire. Mr. William Roberts, author of *John Hoppner, R.A.*, writes on the back of a photograph of the painting that "this is a fine portrait and an excellent example of the work of John Hoppner, R.A., full details of which I have entered in the interleaved copy of my book on that artist."

Early Oriental Rugs In Loan Collection Shown in Chicago

Fifty-five Pieces Assembled by
Arthur Upham Pope Dating from
XVth to XVIIIth Centuries Shown
at Arts Club

The first piece in the collection of fifty-five early Oriental carpets assembled by Prof. Arthur Upham Pope for the Arts Club of Chicago is a Northwestern Persian weave, almost certainly of the XVth century, which is probably, in the opinion of the best qualified experts, the earliest complete court carpet from Persia that has been found. This piece, loaned by Parish Watson, is of an

stere but impressive beauty and is in such a good state of preservation that the design is still clean cut and the colors firm and pure. The dominant tones are a green and gold, a combination that recalls so strikingly the early Spanish carpets. Dr. Sarre has suggested that possibly the piece might have been made for some Spanish nobleman. Starting with this piece, the beginning of the history of Persian carpets as far as existent examples are concerned, the collection carries the development of the art through all of its most important phases to the end of the classical period at the close of the XVIIIth century. Thus there is, in addition to the Parish Watson piece, a second Northwestern Persian carpet possibly from the end of the XVth but certainly not later than the early XVIth century, a famous piece formerly in the collection of Baron von Tucher and now loaned by Bernheimer of Munich. The field is almost the green of moss jade and a copper red is a dominant accent in the design.

The two most important types of the XVIth century, the floral designs in the Ardebil carpet style and the animal carpets, are both represented by several examples. In the former class there is not only the great Ardebil piece itself, loaned by Duveen, but also a smaller complete rug, lent by Stora, very close in both color and drawing to the Ardebil pieces, a continuation of the tradition only slightly later than its famous prototypes. Among the animal carpets there are examples from both western and eastern Persia including two hitherto unpublished, a complete piece on a red ground from Bernheimer with a most unusual border in which pairs of peacocks alternate with pairs of fish leaping up to seize pairs of ducks; and a piece from Demotte, also on a red ground and complete save for the outer border; of a type of floral design combined with animal figures of which only one other example has appeared, a square piece exhibited in Munich in 1910. Among the well known pieces of this class in the exhibition are a red ground carpet from the Yerkes collection now owned by Parish Watson and Kelekian's large blue piece of strikingly individual character.

The popular so-called Ispahan carpets, which should be known as Herat, are represented by four examples that well might stand as test pieces in judging the endless number of these carpets, many late and inferior, that come to light. Unique in quality are a small assembled fragment on a blue ground lent by P. W. French and a fragment on the conventional rose ground with the usual green border lent by Kelekian, which is so superb in drawing that Professor Pope suggests in his discussion in the cata-

BOSTON HAS WORKS FROM PARIS SHOW

BOSTON—Continuing through Feb. 2, an exhibition of objects from the International Exposition of Decorative and Industrial Arts which was held some months ago in Paris, is now at the Museum of Fine Arts. This is the first showing in America of this collection, it having been shipped direct from Paris to Boston. A private view for subscribers to the Museum and for the press was held on Jan. 12. The collection includes silks, velvets, lacquer and silver from France; glass from Austria, Sweden and France; furniture from England and France; ceramics from Denmark and England; rugs from France and Sweden; with books and bookbindings from Czechoslovakia. The Paris exposition included many other things too bulky and cumbersome to bring to America, but the collection which will be seen here is representative and very complete. Following the exhibition in Boston, the collection will be shown in museums of other cities.

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PERSIAN COURT CARPET, EARLY XVIIth CENTURY
FROM THE LOOMS OF JOSHAGHAN GHALI

Lent by Edith Rockefeller McCormick to the Exhibition of early Oriental Carpets
at the Chicago Arts Club for the month of January.

EARLY ORIENTAL RUGS SHOWN IN CHICAGO

(Continued from page 1)

logue that it may have been rendered
on the Kashan looms, where far finer
work was being done than in Herat.

Coming down into the XVIIth cen-
tury, there is a remarkable showing of
the two main types produced on the
court looms of Shah Abbas I and II.
Of the great vase carpets, the palace
carpets of the period, there are five
whole pieces, a remarkable number in
view of the scarcity of pieces of this
style, and two exceedingly fine and im-
portant fragments. This group includes
the very large carpet, illustrated here,
belonging to Mrs. Edith Rockefeller
McCormick which is unrivalled in the
field, the well known von Tucher piece
from Bernheimer, a similar rose ground
piece in unusually fine condition from
Altman, an example exceptional because
it is on a blue ground also from Alt-
man and the only complete small piece
of the type ever found, from Kelekian.

In the Polonaise class there are two
pile carpets, a large fine example from
Duveen and a smaller piece, already
famous because it comes from the Prince
Lichtenstein collection, lent by Parish
Watson. Of the still more rare tape-
stry Polonaises there are three, again a
remarkable number because there are
less than a dozen known; a hitherto un-
published piece from Bernheimer, an un-
usual specimen of beautiful color from
P. W. French which is to be reproduced
in the new Vienna book and a piece still
very heavy with gold from Stora.

The history of the high-school looms
of Turkey and of the Caucasus is al-
most as fully illustrated. The Turkish
sequence begins with a fine Broussa
court carpet, the so-called floral Dam-
ascus styles from Kent Costikyan, and
follows through with a rich selection of
Oushaks, the earliest a XVIth century
example of the star pattern from Böhler
and Steinmeyer and an unusual quatrefoil
patterned piece lent by Mr. James S.
Ballard. The Holbein style is fully rep-
resented also, including one piece which
is an exact duplicate of the carpet that
appears on the table in the portrait of
George Gysze, also lent by Böhler and
Steinmeyer.

In the Caucasus group there are three

dragon carpets, one from Bernheimer the
only complete small piece with dragons
known and one unique piece from Bach-
stutz on a blue ground. Two fine ex-
amples of the palmetto type are from
Begnian, one on a blue ground with
heraldic looking palmettes, example of a
well established though rare type, but
unparalleled in Caucasus weaves because
it has a silk warp and weft. The pile
is, of course, wool.

Among the exceptional types are a
Cairene carpet, sometimes erroneously
called Damascus, from Demotte; two
Spanish carpets also from Demotte, one
a dated altar carpet with Christian sym-
bols almost the mate of a piece in the
Victoria and Albert Museum; an XVIIIth
century garden carpet from northwest
Persia from Kent Costikyan and a
Kurdish carpet from the Bijar district
copying both in design and technique a
XVIIth century vase carpet and reveal-
ing its Kurdish origin only in the de-
sign of the narrow borders and the sig-
nature in a cartouche at the top. Ali Riza
Khan, Gerous, and the equivalent of the
date 1794. Gerous is a village less than
ten miles from Bijar.

One other carpet is so without prece-
dent that its classification is difficult.
This is a rendition of an early XVth
century northwest Persia design and is
itself evidently a XVIth century weave
but in wools and in dyes is quite without
prototype among known northwest Per-
sia examples. Mr. Pope suggests that
it is probably of XVIth century Kurd-
ish workmanship copying, for some
Kurdish noble, a northwest Persia
model. It is lent anonymously.

The exhibition continues at the Arts
Club of Chicago through January and
the collection will then be dispersed,
though fortunately a permanent record
in the completely illustrated catalogue
will in a measure preserve it.

Wallace Nutting Collection for Wadsworth Athenaeum

HARTFORD, Conn.—The Wallace
Nutting collection of rare early New
England furniture and wrought iron
fixtures, priced at more than \$250,000,
has been presented to the Wadsworth
Athenaeum by J. P. Morgan of New
York.

The collection was one sold, in great
part, to John Wanamaker, and subse-
quently purchased by Mr. Nutting at
a much higher price. It was taken from
storage in Framingham, Mass., and
brought here for exhibition about a
year ago. At that time Mr. Morgan
acquired a part interest in it.

"LATE MASSACRE IN VIRGINIA" ARRIVES

12pp. Poem in Pamphlet Form
Bought by Dr. Rosenbach for
\$12,000 at Sotheby Auction

A poem which sold for more than
\$12,000 at Sotheby's last November,
when it was auctioned as "probably the
earliest celebration in verse of the Brit-
ish settlements in America," and "prob-
ably unrecorded," has been received
here by its purchaser, Dr. Rosenbach.
The pamphlet, in a cheap little binding,
has only twelve pages and they brought
under the hammer of the auctioneer ap-
proximately \$1,000 a page. It is said
to be the highest priced book relating
to Virginia ever brought to America.

The poem was written by Christo-
pher Brooke. Its title is "A poem on
the late massacre in Virginia." When
it came from the press in 1622 it was
marked to sell at 2 pence. For the last
fifty years it had lain in a loft of Lord
Cromwell. No one attached any signifi-
cance to the unpretentious little pam-
phlet until it went to the auctioneer's
with other literary offerings of Lord
Cromwell.

The poem written by Christopher
Brooke on the massacre in Virginia
consists of 572 lines in heroic couplets
and in addition an epitaph of Captain
Thorpe in sixteen lines of eight sylla-
bles.

After ascribing the disaster to ill-
founded security, the author proceeds
to a particular elegy on Captain Powle,
Captain Maycocke, Captain Berkeley
(John Berkeley, manager of the iron
works at Falling Creek), and Captain
Thorpe (George Thorpe, agent for the
college at Henrico). He then addresses
the survivors of the massacre, in par-
ticular Sir Thomas Gates, Sir Samuel
Argell, Sir George Yardley, Sir Fran-
cis Wyat and George Sandys, and finally
celebrates two of the founders of Vir-
ginia, Sir Thomas Dale and Lord de la
Warr. He concludes the poem with an
"Apologie" and "Epilogue."

The massacre which furnished the in-
spiration for the poem was on March
22, 1622. The tract was published in
the same year and represented in reality
"a journalistic feat," because it recorded
news of a tragedy which must have
been speedily conveyed by ship to Eng-
land.

Winsor's Narrative and Critical His-
tory of America contains the following
description of the massacre celebrated
by Brooke in his poem:

Deluded by long peace, on the 22d of
March, 1622, the unsuspecting Colonists
fell easy victims to a frightful Indian
massacre of men, women and children,
to the number of 347. Among the slain
were Mr. George Thorpe, the agent for
the college at Henrico, and Mr. John
Berkeley, master of the iron works at
Falling Creek. Their death and the de-
struction of their charges terminated the
prosecution of these material measures
for the good of the colony. The future
policy with the savages was aggressive
until the peace of 1632.

Note: In the Indian massacre of
March 22, 1622, Daniel Gookin bravely
maintained his settlement. He served
as a Burgess from Elizabeth City, and
later returned to Ireland. His son, of
the same name, becoming a convert to
the missionaries sent from New Eng-
land in 1646, and declining to take the
oath of conformity, removed in May,
1644, to Boston. He afterwards became
eminent in New England, was the author
of several historical works, and held
various offices of dignity and impor-
tance.

The author, Christopher Brooke, died
in 1628. He studied law at Lincoln's
Inn; was benchman and Summer reader,
1614, became acquainted with Selden,
Johnson, Drayton and John Davies of
Hereford. His works include "The
Ghost of Richard the Third," of great
Shakespearean interest, 1614, and an
eclogue appended to William Browne's
"Shepherd's Pipe," 1614.

"A poem on the late massacre in
Virginia" on its title page shows that
it was "Written by C. B. Gent. Im-
printed at London by G. Eld, for Rob-
ert Mylbourne, and are to be sold at
his shop at the great South doore of
Pauls. 1622."

FIRE DESTROYS HAGLEY HALL

Lytelton Library Is Prey to Flames—Majority of Paintings and Tapestries Are Rescued

LONDON—Hagley Hall, the historic seat of the Lytelton family in Worcestershire, was almost completely destroyed by fire in the early hours of Thursday morning, Dec. 24. Only the south wing has escaped extensive damage. Fortunately Lord and Lady Cobham, their guests and the household staff were enabled to escape by the timely alarm of one of the servants. At the moment it is impossible to compute the amount of the damage, for the bulk of the contents of the valuable library and many notable paintings have been destroyed.

The walls remain, so that if it is decided to rebuild the house it can be done. By far the greater part of the contents is gone, but some of the best things—which were many—were saved. Of 120 pictures some 90 remain, and among them are four well-known full-length portraits by Vandyck. These were saved by Mr. J. Leonard, a nephew of Lady Cobham, while to a young naval officer, who happened to be staying in the neighborhood, and who acted with commendable promptitude, belongs the honor of cutting down and rescuing four large and valuable tapestries in the Gobelin style, but made in the Soho factory about 1750. The celebrated library—formed by the first Lord Lytelton in the XVIIIth century, and a source of inspiration to many generations, culminating in the present peer's grandfather, Mr. Gladstone's brother-in-law, who was Senior Classic at Cambridge—exists no longer. The one consolation is that the wonderful set of the four folios of Shakespeare, which of themselves made the library famous, are saved. By a happy chance the owner had only a few months ago removed them to the strong room, where the fire did not reach them.

Within the confines of Hagley Park there has been the family residence of the Lyteltons since the reign of Henry III. The present house was erected by George Lytelton, first Baron Lytelton, in 1759-60, with the assistance of Saunderson Miller, of Radway, Warwickshire, an amateur architect, and Johnson praised it as being a house of great elegance. The house is of the earlier Georgian style, but the interior shows evidence of the late Italian style. The great panel over the chimney in the great hall, which was the work of Vassali, represents the "Offering of a Fleece to Diana." The drawing-room had an exquisitely painted ceiling by Cipriani portraying the goddess Flora scattering flowers, while at the corner were the four seasons, represented by cupids. A special feature was the silver candelabra over the marble fireplace, these being in the form of oak branches beautifully modeled. The furniture was all French, while the pictures were portraits of his friends collected by George Lytelton—namely, Lord Chancellor Hardwicke, Henry Pelham, Philip Earl of Chesterfield, William Pulteney, Earl of Bath, and Richard Temple, Viscount Cobham. The picture gallery was a magnificent apartment, divided by two rows of Corinthian pillars, and contained many paintings of courtiers of the time of Charles I., by Lely. These were bequeathed to Sir Charles Lytelton by Lord Brouncker, with whom he served at the siege of Colchester in 1648. The original dining room became known as the Vandyck Room, but the most important picture was that of "The Two Misers," formerly ascribed to Quentin Matsys, but now acknowledged as the work of Cornelys de Lyon. The great Vandyck of the children of Charles I. at Windsor was represented by a contemporary copy. All these were saved.

In the library was a portrait of Pope which was stated to be the best exist-

ing. The portrait of the first Lord Lytelton by Reynolds also was saved.

Many treasures were locked away in the strong room situated on the ground floor, and it was a fortunate circumstance that only recently Lord Cobham had removed several of the more valuable volumes of his library to this place of safety. Owing to the fact that the key has been lost during the fire, and must lie somewhere among the debris, it is impossible to know whether any damage has been done to the accumulated heirlooms by water. Among the literary treasures are the four folios of Shakespeare, 1623. Another valued possession is a Queen Elizabeth Prayer-book with borders designed by Albrecht Dürer. There is also a rare book of the date of 1549, which must be one of the first English books, with gilt tooling bound by an English binder, and bearing the inscription in Latin, "The King's Taster gave this book to the illustrious Antonio, Captain of the King's Guard."

There are many other deeds, manuscripts, and jewelry. One of the most interesting documents is a grant from the Convent of Wenlock to Robert de Hurchote of all the land of Chirhulle belonging to the Monastery of St. James of Dudley. Another document was a grant under the great seal of King John, and bearing the date 1215, to the Premonstratensian Canons of Hales, founded by Peter de Rupibus, Bishop of Winchester, of the Manor of Hales. Among the signatories appear the names of Hubert de Burgh and William Longsword, Earl of Salisbury. Another fascinating document much prized by the owner is a deed of sale of the manor of Hales Owen to Thomas Blount and George Tuckey by Robert Dudley, Earl of Leicester, the favorite of Queen Elizabeth. There is also a fine copy of "Littleton's Tenures" of XVth century date, and a Habington MS., the handwriting of which was by different scribes. Among other valuable documents believed to be in the strong room are letters to the first Baron Lytelton from Bolingbroke, Chesterfield, Doddridge, George Grenville, Marchmont, Pitt, Pope, Admiral Rodney, Thomson, Voltaire, and Warburton.

Among other articles rescued are two magnificent Sevres vases, which were formerly the property of the Princesse de Lamballe. During the week-end the work of salvage has continued. Many books were recovered from the library, but it is feared that they have been irretrievably damaged by water. Many of the pictures were blistered, some being completely obliterated.

Concerning the tapestries Mr. H. C. Marillier in a letter to the Editor of the *Times*, writes:

Sir—As a more or less professional guardian and restorer of tapestries in this country, may I point out to owners that they can do much to avoid the risk of destruction by fire if they will have them fixed with press buttons instead of nailed down under frames? Within the last few years I have, I hope, made many valuable tapestries safe in this way, including the priceless Gobelin suites at Welbeck and Weston. Tapestries on press buttons can be made to fit the existing frames perfectly, and can be pulled down practically instantaneously in the event of fire.

I am happy to be able to confirm that the Hagley Hall tapestries, which represent an interesting phase of XVIIIth century English decorative art at its best, were rescued and will be made good again, but at the cost it is to be feared of some of the outer borders which contain the weaver's name, and which form a valuable finish.

I am, Sir, yours, faithfully,
H. C. MARILLIER.

RUBENS' "DRUNKEN HERCULES" FOUND

LONDON—It is reported that the original of a painting by Rubens has been discovered in Dresden. The painting is "The Drunken Hercules," which, in 1707, came to the gallery from the collection of the Elector of Saxony, but which was later stated to be only a copy after Rubens.

The original has now been rediscovered by Dr. Hensler, the director of the former royal collections of Saxony, in the private possession of the ex-King of Saxony. Dr. Hensler showed the painting to Wilhelm Bode, the famous expert, who confirmed its identity.

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GEOFFREY WEBB ON STAINED GLASS

LONDON—In a letter to the *Times*, Mr. Geoffrey Webb gives a most valuable account of recent researches in the process of coating stained glass without the use of paint. Mr. Webb writes:

Sir,—In your issue of November 3 you published a letter from me describing both a revival in this country of a process for coating stained glass with a film without the use of paint, and also a similar revival by the French glass painters who claimed to have discovered the medieval formula.

As a result of this letter one of your readers in Paris very kindly obtained for me the French formula from M. Socard, the glass painter who first revived it. It is simplicity itself, consisting of glass flux to which is added some 5 per cent. of ordinary modelling clay well ground up with the flux, and fired into the surface of the glass. M. Socard first detected it beneath the tracings on a piece of XIIIth century glass upon which it had been used more thickly than usual, but this and other pieces, together with the book which M. Socard and Comte Biver were about to publish on the subject, were destroyed in a fire. He also found other pieces where the film was partly flaked off. Mr. Heaton has had this formula made up for me; when fired into the glass it gives an effect very similar to his own titanium-white process. The medieval film or "Couverte," as the French call it, is liable to destruction by atmospheric action, which may be one reason why its use has not previously been suspected. Mr. Heaton's formula, based on titanium white, seems not only to be permanent, but to protect the glass itself from atmospheric corrosion: a sample of it has been sent to M. Socard in return for his generosity in imparting his own formula. The great merit which, I believe, can be claimed for this revival is that it obviates the need of paint beyond what is needed for showing form and design: it gives a horny quality, and corrects the tendency to crudeness and thin transparency of unpainted glass by diffusing, instead of obstructing, the light. It therefore admits the maximum of daylight into the building, and thereby avoids the tendency to heavy painting which marked the decline of the medieval art. Investigation is still needed to show to what extent the horny character of medieval glass in this country is due to a film artificially applied to its surface, or how far it is due to the presence of phosphoric acid in the glass itself.

Yours truly,
GEOFFREY WEBB.
Sackville House, East Grimstead.

CONSTABLE FOUND IN LONDON SALE

Landscape, Signed "John Constable, 1819," Found by Dublin Curator, Depicts Dedham Lock, Suffolk

LONDON—A hitherto unknown picture by John Constable, the great landscape painter, has been discovered in London.

It is, *The Daily Mirror* understands, a canvas 60 inches by 44 inches, giving a broad vision of Dedham Lock, Suffolk.

The discovery was made by Mr. Coghlan Briscoe, chairman of the Dublin Municipal Gallery of Modern Art, who saw the canvas in a salesroom.

Layers of dirt and old varnish covered the painting, and Mr. Briscoe recognized the brush work as that of Constable.

He purchased the picture and took it to Mr. Sidney Warner, the noted authority, who removed the varnish. The signature, "John Constable," with the addition of the date, 1819, was then discovered.

The varnish had preserved the colors in the painting remarkably, and Mr. Briscoe has refused a four-figure offer for his find. He is taking it to Dublin.

John Constable is regarded by many as the greatest of English landscape painters. His style was completely original and he was among the first to express the moods of nature with the brush of a realist.

Born in 1776, his work reached its highest pitch of excellence about the period in which the newly-discovered picture dates. It was in 1819 that he became an associate of the Academy. In that year he sent to Somerset House the largest picture he had painted up to that time—"The White Horse."

In 1818 four of his finest works were exhibited. Curiously enough, it was a picture of Dedham Vale that first brought his name before the public.

He died in 1837, his studio full of unsold pictures, and England only just recognizing his genius. In France, however, he was already hailed as a master.

His work has had profound influence on painters here and in France. In France his lesson was early learnt by some of the great impressionists.

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THE HAGUE—11 SURINAMESTRAAT

METROPOLITAN FACES DEFICIT OF \$432,957

Trustees Stress the Fact that Munsey Bequest May Not Be Available for Museum's Use for Five Years

The Metropolitan Museum of Art is in "real danger" of having its present financial situation misunderstood as a result of newspaper reports of the bequest of the late Frank A. Munsey, according to Robert W. de Forest, its President. At the annual corporation meeting on January 18, Mr. de Forest explained that the museum did not expect to benefit from the residuary estate of Mr. Munsey for the next five years. In the meantime it has an actual deficit of \$432,957.89.

The trustees' report submitted by Mr. de Forest acknowledges numerous benefactions. The three outstanding events of the year, according to the report, were the gifts of the Collis P. Huntington collection of paintings by Archer M. Huntington, the bequest of the art collection of the late Senator William A. Clark, which was declined because of conditions attached to it, and the gift of more than \$500,000 by John D. Rockefeller, Jr., for the purchase of the Cloisters on Washington Heights from George Grey Barnard, sculptor and art collector.

The report said that 1,156,102 persons visited the museum last year—the largest number in its history.

"There is real danger from the way the press has announced Mr. Munsey's bequest to the museum that a false idea of the museum's present financial situation may be created," said Mr. de Forest. "We do not know the amount of

Mr. Munsey's residuary legacy; we have not received any of it, nor are we likely to receive any for some years. Meanwhile, the museum faces an administration deficit in the coming year, and that deficit was materially increased a week ago by the adoption of a pension system.

"We believe that Mr. Munsey's bequest will prove to be a substantial one. But its amount depends upon the value of property of different kinds, invested in various business enterprises, including his newspapers, the valuation of which depends largely upon the element of good-will. The effect of his death on that good-will we do not know.

"Mr. Munsey provided in his will that his executors might have five or more years in which to liquidate his estate and make distribution. Therefore, the museum cannot count with certainty on any early addition to its financial resources."

The number of objects of art, including prints, received by gift and bequest was 8,703, the number of donors of such objects totaling 124. The library received additions of 738 volumes and 921 photographs from 273 donors. A total of 1,503 objects of art, including prints, were purchased out of income from museum funds given for this purpose. There were 529 art objects received as loans in the year, and 96 persons figured in making them available to the public. The museum expresses thanks to these collectors, among whom they cite J. Pierpont Morgan, Archer M. Huntington, the Old First Presbyterian Church, R. T. Halsey, Copley Amery, Albert E. Gallatin and Judge A. T. Clearwater.

The report also mentions the gift of Alfred Duane Pell of fifty-six pieces of silver plate, and of bequests of money from Helen C. Inslee, Emily A. Watson, Frederick W. Schall and Frederick Southack.

The department of Educational Work served 61,960 persons last year, according to the report, or 5 per cent of the total visitors.

SESOSTRIS I. STATUE GIVEN METROPOLITAN

Recent Accessions Include XIIIth Dynasty Basalt Statue and Dutch-American Panelling

The most important of the Metropolitan Museum's recent accessions, now exhibited in the Third Egyptian Room, is a basalt statue of Sesostris I, the gift of Jules S. Bache. Unfortunately it is headless, but the modeling of the figure is such as to place it among the finest examples of Middle Kingdom workmanship. The statue is about two-thirds life size and represents the king sitting on a cubical seat with a low rounded back, his feet resting on the "nine bows" symbolic of his conquests. Sesostris I was the Pharaoh whose pyramid and temple have been the center of the Museum's excavations at Lisht during recent years.

On the upper floor of the American wing an unusual fragment of Dutch painted Colonial panelling has been installed. It comes from Belle Mead, N.J., nine miles from Princeton. There are six vertical panels with flower motifs and a vertical panel across the top showing Elijah and the fiery chariot.

A second "Study for the Dance" by Carpeaux has been added to the Museum's collections and is in the Room of Recent Accessions. Like the first acquired by the Museum, which is in Gallery 8 on the second floor, it was a study for the façade of the Paris Opera. Also like the other, it was never used in the final work.

A number of acquisitions and loans of textiles, laces, and costumes are scattered through the Museum. A Spanish dress of the late XVIth century is in Gallery H 22. It was made for a child between the ages of ten and twelve and is similar to the dress worn by Isabella Clara Eugenia, daughter of Philip II, in the portrait by Coello.

Metropolitan May Lose Egyptian Art

Estate of Theodore M. Davis, of Which Museum Is a Beneficiary, Is Now Before Supreme Court

PROVIDENCE, R. I.—The Metropolitan Museum of Art of New York City is included among the beneficiaries to be affected by the decision of the Supreme Court on a trust deed involving the distribution of more than \$2,000,000 of the estate of Theodore M. Davis of Newport. By the terms of the deed the net income of the trust property was payable to Mr. Davis during his lifetime and upon his death certain sums were to be paid to named beneficiaries.

If the trust instrument is not admitted to probate the museum stands to lose a rare collection of Egyptian relics and other art objects, which were estimated to be worth \$245,000, and much of the estate will go to the testator's next of kin. The bequest to the Metropolitan is subject to the condition that each "part" into which the trust estate is to be divided shall equal \$50,000. If the residuary property bequeathed by the ninth clause of the will is to pass as intestate property to the next of kin, instead of as a part of the trust estate, its value, contrary to the intent of Mr. Davis, cannot be counted for the protection of the bequest to the museum, counsel argued.

KNOEDLER PRODUCES RARE VINTAGE

(Continued from page 1)

climax to a truly great exhibition. It would be impossible, unless one were to write a book on XVth and XVIth century prints, to review it in detail; there is no print in the collection unworthy of serious mention. One can only choose those few which have left the most vivid impressions. In the order in which they are catalogued, these are:

"The Descent into Hell," and "Madonna Standing," both by Martin Schongauer. Schongauer, who was the link, in Germany, between the Gothic manner of the Master E. S. and Dürer, is well represented in the present collection, although some of his finest prints are not shown.

One of the very powerful prints in the exhibition, recalling something of Mantegna's strength, is the fine print of "Lot and his Daughters" by Lucas van Leyden. This plate, made after he had come under the Italian influence following the period when he had emulated Dürer, marks a sharp change from the austere handling of the figure which had characterized his earlier work. The figures are beautifully drawn and the rest of the plate is made accessory to them. Here, again, is no mincing of words. The story is told with Biblical frankness. Another plate in the group of eleven by van Leyden is one in much the same manner, "Samson and Delilah."

Among the thirteen Cranach woodcuts are a proof before text of "Christ Before Pilate," a fine chiaroscuro print of "St. Christopher," "Saint Jerome," and the "Man-Eater."

Holbein is represented by three proofs from Melchior and Gaspar Trechsel "Les Simulachres and Histories Faces De La Mort. . . ." Lyon, 1538, "The Empress," "The Canon," and "The Judge."

The exhibition will be open until Feb. 6.

MUNSEY BEQUEST IS MENACE SAY GERMANS

German Critics Forsee Metropolitan Despoiling Foreign Art Centres with Munsey Millions

BERLIN—German art critics have joined the protest against Frank A. Munsey's bequest of many millions—estimated at between \$25,000,000 and \$40,000,000—to the Metropolitan Museum of Art as suggesting a fresh menace to European art centers.

These critics fear that the New York institution will be in a position now to gobble up Europe's choicest art treasures unless rigid export embargoes are interposed.

"Once more we are confronted by the American menace against which we were warned by the veteran curator, Wilhelm von Bode, many years ago when the late J. Pierpont Morgan was on the scene," is the lament of Lothar Brieger, the well known critic. He demands tightening of the restrictions on exportation of art works and appeals to the patriotism of private collectors to remain steadfast in the face of tempting offers from the United States.

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"THE BATH"

By MAX BOHM

Courtesy of the Milch Galleries

Among the smaller paintings by the late Max Bohm on exhibition at the Milch Galleries from Jan. 25 to Feb. 13. This group will later be shown at various museums throughout the country.

COLONNADE BY FIRST ARCHITECT FOUND

48 Columns Designed by Im-Hotep in Third Dynasty Discovered Near Step Pyramid at Sakkara

CAIRO—A beautiful colonnade, which was the work of Im-Hotep, the first known architect, who afterward was deified and worshiped as the patron of wise men, scribes, etc., is one of the finds at Sakkara, where the Department of Antiquities is continuing the work of investigating the area surrounding the Zoser Step Pyramid there.

This Step Pyramid, the oldest stone building in the world and the tomb of Pharaoh Zoser of the Third Dynasty, is inclosed by a wall 500 yards long by 300 yards wide. Last year the temple built to commemorate the thirty-year jubilee of Zoser was brought to light and now the colonnade found is to the south and west of that temple.

The colonnade, which is about eighty-five yards long, appears to have formed the main entrance to the pyramid enclosure and consists of forty-eight columns of white limestone arranged in pairs. The columns were originally over five meters high and are one meter in diameter at the base.

In one of the spaces between the colonnade were found two Third Dy-

nasty heads in diorite, representing foreign prisoners. They were in the style of the so-called Hyksos statues which are now generally considered to be of Middle Kingdom.

On the floor of one of the rooms in the north end of the colonnade was a letter, probably of the Sixth Dynasty. It is on papyrus and is a complaint to the Wazir's office from an officer in charge of troops at Tura, near Cairo, that the men under him had been kept waiting six days for an issue of clothing.

FRESCOES FOUND IN BYZANTINE TEMPLE

ROME.—The Society of Ethnography and History of Georgia have been carrying on special studies in the village of Oubissa and its neighborhood. About fifteen miles distant from Tchiatoury they have unexpectedly discovered some marvellous frescoes in an ancient temple in the form of a basilica, which, although it dates from the ninth century, is still in good condition. These frescoes are attributed to the painter Dampan, who lived about the middle of the XIIth century. They have never been touched or repaired, and are the only fragments which still exist in this territory that once belonged to ancient Byzantium.

ROMAN FUNERAL URN FOR BRITISH MUSEUM

An interesting example of ancient Roman art has just been acquired by the British Museum. It is a funeral urn and dates back to about 200 B.C.

The subject of the design is a species of procession in which three couples of horsemen take part. The first two are bearing palm branches. All these horsemen wear crowns, and the horses are covered with trappings. They are preceded by performers on the flute and the lyre and are approaching a kind of altar, before which a goat is being sacrificed.

One of the Museum authorities has interpreted the design by saying that it represents a ceremony which took place every year on the Ides of March in commemoration of the battle of Lago Regillo, and it is mentioned in history as one in which the Roman nobles took part.

This urn is interesting from two points of view, historical and artistic, for it is properly an example of antique Roman art, and contradicts the opinion of some archeologists who insist that there never was a native Roman art. In this urn there is no trace of Etruscan influence. It is well carried out and finely executed and at the same time, exceedingly rare.

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DISCRIMINATION IN A MUSEUM
DIRECTOR

In his books on the collections of the National Gallery, Sir Charles Holmes, its director, is doing a highly unusual thing. He is actually observing the same critical attitude to the pictures in his charge, pictures moreover for which real money has been paid, that he would use were the same pictures offered for sale by a Bond Street dealer.

Thus he finds the Franz Hals Family Group, which cost £25,000, a heavy, uncomfortable design, with figures that are "clumsy, ill-constructed, and have no sort of interest in or connection with each other," and the Mabuse "Adoration of the Kings" from the Castle Howard collection, he pronounces "an accumulation rather than a composition. It is too rich, too crowded, too complex, too minute, and withal too cold, too indifferent in spirit."

It is a profound pity that no one here has the courage to review the collections of the Metropolitan with a like discrimination. We should then be in a position to enjoy the really fine things that should remain. For Sir Charles praises, too. And his praise, being bred of enthusiasm and real love for the things in his case, carries weight.

FIRST ANNUAL
SUPPLEMENT

In addition to the regular issue of Jan. 30th, THE ART NEWS will publish with that number its first Annual Supplement which will cover, in brief form, the important art events of the past season. Believing that for this purpose pictures are more valuable than any textual commentary the editors have been at pains to select from the enormous amount of material available a representative group of pictures and sculpture. The Supplement will not be sold separately, but will be distributed without additional charge to ART NEWS subscribers. The newsstand price for this issue will, however, be increased to twenty-five cents. A few additional copies of the Supplement are being printed for the benefit of intending subscribers.

CLASSIC TASTE AND "RIMA"

To all those who hail Jacob Epstein's memorial tablet to W. H. Hudson in Hyde Park as marking a new and brighter epoch in sculpture one lends an attentive ear—as also to all those who denounce this Rima of the Green Mansions as "a bestial figure with enormous, claw-like hands and the head and face of a microcephalous idiot"—who rotten-egg it and daub it over with commercial paint. They know what they think, what they want us all to think; and they leave us with the thought that we also are thinking—even though in both cases we take the opposite side. It is hard to have patience with Eric MacLagan, C. B. E., F. S. A., who addresses the British Academy on the subject in the most scholarly, tolerant, humorous and persuasive manner, yet ends without convincing anyone, even himself.

Mr. MacLagan begins by quoting Sir Joshua Reynolds, and with a respect manifestly sincere. "All endeavors will be vain that hope to pass beyond the best works of ancient sculpture." It is a sentence like a trumpet. Yet in the very next sentence Mr. MacLagan reminds us that Sir Joshua's contemporaries, like Lessing's in Germany, thought the Apollo Belvedere and the Laocoon group the supreme achievements of classic sculpture. Today you will find teachers who make their pupils elongate the second toe of the human foot beyond the first—not for any reason of art but because Greek sculptors generally did so. Sensible folk have so long left this style of criticism behind them that "it has acquired a romantic charm of its own." For decades we have realized that the sculptures of the Gothic cathedrals, even the generally inferior English Gothic, surpass classic sculpture in the rendering of character, of the soul aflame. Of late we have discovered a supremacy of the primitive. Until the Florentine Renaissance, "is there any portrait bust, certainly any portrait bust of a woman that can be set beside the wonderful eighteenth-dynasty head of Queen Nefertiti from Tell-el-Amarna?" "The sculptor of today has no less right to learn from Memphis or Nineveh or Ellora or Lung-Men (or, for the matter of that, from Yucatan) than from Attica or from Tuscany." It is those who refuse so to learn, the safe-and-sane school of the elongated second toe, who fill the land with work, acceptable enough to their own time but recognized by succeeding generations as "a gloomy joke"—which generations, none the less, put up with more and more of the same.

Mr. MacLagan ends by asking us to imagine the popular effect when Michelangelo, then leader of the revolutionary movement, did his memorials of "two rather inefficient young members of the Medici family, recently deceased"—the "Night" and the "Day" in San Lorenzo. Is it not "positively indecent to put up those great sprawling, naked figures of men and women in church, all twisted about, without a stitch on either of them"? And the sculptor has scamped his work. The figures are not half finished, and are otherwise inappropriate. "Everybody who knew Lorenzo, Duke of Urbino, agrees that he was not the least like that great gloomy brooding figure up there." But is Mr. MacLagan sure good people talked like that? Not at all. "Perhaps everybody realized at once that they were in the presence of the supreme achievement in plastic art of the High Renaissance." And is he sure that Jacob Epstein's "half-finished" and "inappropriate" conception of the sylph-like, fairy-like Rima is the work of "a second Michelangelo"? Alas, he dodges the issue, beset by doubt and fear.

Only one thing is certain. If every one who is reviled as deeply as many of the world's greatest have been ipso facto great, the world would brim over with artists and statesmen. Perhaps there are two things. If this Rima is as bad as its enemies think it, it will eventually vanish. It is only the school of the elongated second toe that survive to plague the generations.

(From the New York Times)

THE MUSEUM AND ROCKWELL KENT

The post-mortem exhibitions at the Metropolitan Museum of Art in occasional recognition of the work of contemporary American painters are evidence that no power less than the tragedy of a painter's death can move the ponderous minds which direct our museum's activities and spend its money to the exercise of their critical faculties. One might suppose, who had any illusion as to the intelligence of a museum's government, that the failure once to have recognized, supported and honored a great contemporary in his lifetime—let us say, for instance, Albert Ryder—would have shamed them into either activity or resignation in a body. It hasn't. Shamelessly they go their way, solemnly honoring after death those who earned that honor, who might have valued it, been helped and heartened by it—living. What mockery!

But the trustees of a museum are intrusted with more than the mere bestowal of recognition; they are the administrators of public funds. As business men, as presumably experts in the intrinsic and monetary valuation of works of art, they are accountable for what they buy and what they pay for it; for how, in other words, the money in their hands is spent. It is their professional obligation, of themselves or by advice, to discern genius as it flowers, and then, before death has arbitrarily enhanced the price, to buy its works. That through the support of living artists the museum becomes a stimulating factor in contemporary art is but a great corollary of the premise that they buy intelligently. They should—and don't.

It is a legend that Whistler's "Portrait of My Mother" was, during the painter's lifetime, offered and urged upon American museums for the price of \$500. France bought it. Whether or not the story is true, it is believed, professionally, to illustrate the intelligence of the museum mind. The Metropolitan Museum, as the museum of America's metropolis, as the largest, richest and most influential of the land, should be dignified by alert and intelligent management. It should be the first to recognize to proclaim, to buy. Thriving through wise investments it should glory in the men that it discovered first and "made." Whom has it found, whom made? Not one. Old men. Ryder and Homer, come there at last in the glory and dignity of their achievement; and with the recognition of the world behind them save—and at what a cost!—the dignity of that great place. Never a friend of young genius, but rather like a hired mourner at its bier, again the museum wails its mawkish sorrow at a painter's death; and, with one purchased painting of his on its walls, proclaims him now one of a Trinity with Homer and Walt Whitman!

ROCKWELL KENT.

(From the World)

A COMPLIMENT

American Art News Co.,
 49 West 45th Street,
 New York City.

Gentlemen:—

We are enclosing check for subscription for the current year 1926; and at the same time wish to re-state as we seem to have done yearly our appreciation of the ART NEWS as being practically the one intelligently edited paper with reference to information as to art throughout the country.

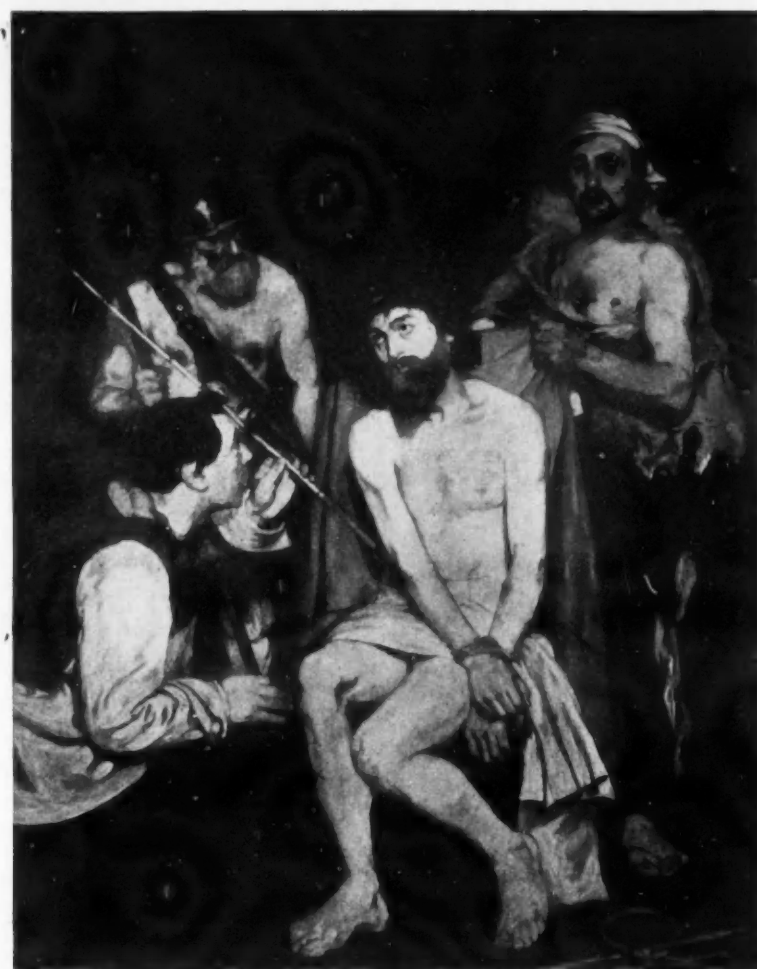
It must require definite courage to eliminate so many things that insidiously are suggested for art publication and keep restricted the publication of the actual facts, which are after all, the essential information desired for all interested in art here in America.

With best wishes, we are

Very truly yours,

(Signed) J. & R. LAMB.

January 14th, 1926.



"JESUS INSULTED BY THE SOLDIERS" By EDOUARD MANET
 In the James Deering Bequest to the Art Institute of Chicago.

OBITUARY

FELIX VALLOTON

M. Felix Edouard, Vallotton, the well-known painter, died in Paris.

M. Vallotton was born at Lausanne, Switzerland, and studied at Julian's famous academy, where he had as colleagues Maurice Denis, Pierre Bonnard, Ibels, Vuillard, and Roussel. This was about the time when Gauguin was founding a new school at Pont-Aven, in Brittany, the influence of which was far-reaching. Vallotton and many other young men came under its sway, and he, with his expressive woodcuts, did much to popularize the tenets of the school. In 1886 his work was recognized at the Paris Salon and again at the Universal Exhibition of 1889. Two years later his early picture, "Baignade," was produced. In 1891 he had turned to wood engraving, cutting his blocks himself, and in that art, which did much to revive, he produced work of an extraordinary vigor, simplicity, and breadth. Everything inessential was eliminated, and he secured full play for his merciless observation, which saw so much in life that made for laughter or for the satire which was the salt of his art. In his portraits, notably those of Paul Verlaine, Edgar Allan Poe, Dostoevsky, Wagner, and Berlioz, he seemed to reveal the soul of his subject. Later on he succeeded equally in conveying the soul of crowds, in the shop, the café, or the boulevards, as well as the impression of struggle and movement.

THOMAS NASH

Thomas Nash, sixty-five, an architect noted for his designs of churches, memorials and country homes, died suddenly of heart disease late on Thursday night, Jan. 7, in his home, No. 161 East 76th Street. He had not been ill and had been going regularly to his office at No. 100 East 45th Street.

The funeral was held at 10:30 a. m. on Monday in Trinity Church, Broadway and Wall Street. Burial was in Woodlawn Cemetery.

Mr. Nash is survived by a sister, Miss Catherine Nash, and a brother, Stephen Edward Nash, both of this city. He was born in this city, a son of the late Stephen Payn and Catherine McLean Nash, and was graduated from Columbia University in the class of 1882. Since that time he had been engaged in practice of his profession in this city.

Mr. Nash's last important work was the plans for the restoration of St. Paul's Chapel, Broadway and Fulton Street, the first stage of which has just been completed.

BERLIN

In December 1919, the German government passed a bill according to which certain valuable works of art in German private and public possession were not to be allowed to leave the country. A list of works of great national value was compiled by the ministry of interior affairs and thereafter a special permit was necessary to transfer one of these items abroad. In case of transgression, a fine of three times the value of the item or five years in prison or both was to be imposed and the art work seized by the government. This act was to expire December 1925 but has just now been extended for one year. Public authorities are of the opinion that the danger of a constant exodus of works of art is still great. There is no doubt whatsoever about the necessity of the measure, though it has not always been able to prevent the transfer of important works of art, which had been scheduled on the list, to foreign countries. It is, and probably will forever remain enigmatic, how it was possible to bring Raphael's portrait of Giulian di Medici out of the country and a similar mystery guards the selling of Roger van der Weyden's portrait of a young woman from the Ducal palace in Dessau, both of which passed into Mr. Duveen's hands. These are only two outstanding examples among a series of similar occurrences, which seem to prove the inadequacy of governmental measures. Apparently there is a loophole for those who are shrewd enough to find it.

The recovery of a painting, which was stolen about ten months ago in the "Wallraf-Richartz" museum in Cologne, has been reported from Paris. The painting is a very fine example of the school of Cologne probably by the master of the Bartholomäus altar-piece and the thief, a German called Reinberger, tried to sell it in Paris to an American collector.

The police in Dusseldorf have found a trace of a vast trade in spurious pictures, which had been equipped with signatures of famous artists of the school of Dusseldorf. A soi-disant art dealer Fertzki, was arrested and 85 of these fakes seized in his "gallery." However, a great number of them have already been sold by auction in different towns of the Ruhr district.

Following my report lately of the discovery of a portrait by Rubens by Dr. Otto Burchardt of Berlin, I learn of another lucky find by the same

(Continued on page 10)



"CLEVELAND"

By LOUIS LOZOWICK

One of a series of "American Cities" now on view at the New Art Circle, 35 W. 57th St.

EXHIBITIONS IN NEW YORK

CHARLES SHEELER
New Art Circle

SHEELER has come to the cross-roads, as sooner or later he was bound to. The refining process cannot go on forever. One cannot create a living art without some admixture of the grosser element.

It began of course as a reaction. Against the slaughter-house tradition of Chase, developed by Bellows to massacre pitch, and the scarcely less brutal methods of the Cézannesques, the Immaculate School opposed fineness of vision, clarity and exactitude of statement. Every line had to be clear and purposeful, every area sharply defined, every color of pellucid purity. The result was an art informed by a gracious austerity, that delighted by very contrast with the surrounding barbarity.

But there is a limit to the process of refinement. The history of Sheeler during the last eight or ten years has been a story of one immaculate still-life after another, a growing delicacy, but a gradual atrophy of vital forces. One had fears that Sheeler might settle down to the rôle of perfect minor painter, irreproachable but unexciting.

The present exhibition seems to show that he is alive to the danger. In his landscapes, still intimate in scale, one is conscious of an attempt, still timid, to loosen up, to let himself go. The timidity is a little hard to understand. Balance is so much a part of Sheeler's mentality that there can scarcely be any danger for him in the process. He can open up the throttle a long way yet, without any fear of lapsing into the barbarity he detests.

Excellent as is the impression which the present show makes, with its cool delicacy and immaculate purity, we have still great hopes for Sheeler. We wish that for one year he might bring his

whole body into play. Neither life nor art can be wholly immaculate. In the crude soil is strength.

In J. B. Neuman's Print Room is a collection of paintings and drawings by L. Lozowick. These are for the most part renderings of New York architecture in the approved T-square and compass (are we correct in calling this expressionistic?) manner. The manner is one which aroused a certain interest a dozen or more years since, but that interest has been largely dissipated, owing to the fact that no single artist has arisen, capable of doing anything with it. Alas for one's hopes, Mr. Lozowick is not more successful than his many predecessors. His paintings and drawings, beautifully ruled and compassed as they are, might make a fine showing as decoration on a not too generous page. Enlarged to the size of easel pictures they are singularly inexpressive.

GEORGE DOKE
Dudensing Galleries

It is an excellent thing that one can always separate a painter from his works, and that one can admire, even by hearsay, a charming person regardless of his art. In this case George Doke, who is Mrs. Doke, is, we are assured, a delightful southern gentlewoman, and it is probably quite remarkable that she has been able to produce the paintings which are hung on the walls of the Dudensing galleries. Not because they are not such paintings as a lady of refinement would do but because there is a hint of unexpected vigor in them. It is, however, only a hint. Evidently the ladies have advanced from the time when the proper thing was to paint delicate watercolors. Mrs. Doke's work is mildly impressionistic and in many of the canvases a pleasing arrangement of color makes a strong bid to excuse indecisive drawing.

CHINESE SCULPTURES
Kleykamp Galleries

Chinese sculptures in stone and wood of the Wei, Tang and Sung dynasties are shown at the Kleykamp Galleries. Six of these are large standing figures of Buddhas or Bodhisattvas, and there are in addition three very fine stone stele of Wei workmanship. There have been no other carvers in stone capable of making their medium seem so pliant as the creators of the temple grottoes of Tun-huang. The Wei Tartars, coming into China from the north and west, were equipped to handle the chisel, for they had already carved temple grottoes around their early home near Lake Baikal in Siberia. Embracing the Buddhist faith of the land they conquered, they gave artistic form to the new religion in the stele which were placed as votive offerings in the temple enclosures.

These stele were frequently pointed at the top, like one of Mr. Kleykamp's finest pieces. The slab, which is hardly at any place more than an inch thick, is also slightly concave, so that its form is of exceeding grace. The figure of Mitraya Buddha standing between two bodhisattvas is on the front of the stele, and a lotus and protecting lions are at the base. The flame motif around the edge is typical; on the reverse are flying angel figures, or *apsaras*, and portraits of priests and donors. This piece is important in having an inscription which has been deciphered, showing that the date is 509 A. D. It says that the stele was dedicated by the governor of Honan province to the famous Temple of the White Horse.

A small marble Siamese Buddha is one of the rarities of the collection, and among several interesting tomb figures is a Tartar hunter on horseback bearing home a trophy of the chase.

ITALIAN EXHIBITION
Grand Central Galleries

THE VISITOR to the Italian exhibition at the Grand Central Galleries is forced to choose between two unpleasant conclusions: either that the Italy of today is producing no art worthy of the name or that the present exhibition is sadly unrepresentative. We ourselves incline to the latter alternative. The exhibition wears the same kind of air that an American exhibition, chosen by the Academy in consultation with the New Society, would assume. Even the moderns look as though they had been carefully picked by their elders and betters.

It is indeed in the modern section that the fall is most lamentable. The Boldinis, Spadinis and Mancinis, excellent in their generation, are well represented. Of Spadini there are no less than fifteen canvases, a fine showing of this sensitive, somewhat Carrièresque spirit. Of Mancini there are twelve, of Boldini three. But these are definitely men of the past and, with the possible exception of Spadini, their works have an almost archaic appearance. Boldini's portrait of Whistler, for example, which comes from the Brooklyn Museum collection, has a purely historical and sentimental appeal. As painting it is as unthinkable as Aunt Marion's hat. Spadini is a slightly different matter. Not overburdened with talent, he shares with his master Carrière the honor of ennobling these talents by the sheer force of his intensity. He painted as though he meant it. His death, last year, at the age of 42, was a serious loss.

Of the moderns there is almost nothing good to be said. With the exception of Modigliani, an expatriate of whom his own countrymen have barely heard, the canvases in the modern room would be perfectly at home in a Greenwich Village batik shop. A self-portrait by Prampolini parrots the planal researches so popular in the Independents six or seven years ago. A "Train at Dawn" by Depero is the sort of thing that a textile design might take for modern. The whole gallery is utterly spineless and dead. Of the younger men Donghi, who shows ten solidly constructed and somewhat pedantic canvases, is the only one who approaches the problem with any conception of what it is all about.

In the whole exhibition there is nothing that comes near to equalling the impression left by the Modigliani wall, six strong. Modigliani has sometimes been wildly overpraised by his admirers, but his best things hold. Essentially—and in spite of all that may be urged against him—he is an artist.

Modigliani died in Paris, unknown to Italy. The fact suggests that Italy may be expatriating her best talent. Certainly Modigliani, Stella, Canadé and Faggi (we had purposely forgotten to mention the sculpture) could between them stage a show that would do the country of their birth an honor that will never accrue from this.

ANNUAL EXHIBITION
National Arts Club

AT THE MEMBERS' Annual Exhibition of Painting and Sculpture, a cash prize of \$300 accompanied by the National Arts Club medal was awarded to W. Granville-Smith for his painting "Springtime," to Gifford Beal for his painting "Flying Sea Gulls," and to Chester Beach for his sculpture "Rising Sea Mists." These prizes will be presented at the annual dinner of the Board of Governors to the Artist Life Members on Thursday, Jan. 21. President Agar was host at a dinner preceding the Private View and Opening of the Exhibition with the members of the Board of Governors, the Arts Committee, the Jury of Selection, the Jury of Award, and the Hanging Committee as his guests, including Chester Beach, Mrs. Tunis G. Bergen, D. Putnam Brinley, Mrs. Harriet Stuart Colter, Charles C. Curran, Franklin DeHaven, Edwin W. Deming, W. Granville-Smith, Abbott Graves, Edmund Greacen, John R. Gregg, Howard L. Hildebrandt, Harold Howland, Ernest L. Ipsen, Richard Kimbel, Glenn Newell, John Clyde Oswald, Ivan G. Olinsky, Henry W. Parton, Edward H. Potthast, Arthur J. E. Powell, Henry R. Rittenberg, Charles L. Robinson, Carl Rungius, Mrs. Teresa Thompson Speed, J. Frederick Talcott, Douglas Volk and Dan Everett Waid.

DR. BRINTON'S RUSSIANS
TONO SALAZAR CARICATURES
New Gallery

IF IT BE VIRTUE to cleave to one's wife through the days of her ugliness and her more than natural dullness, then the New Gallery must be virtuous indeed. Having survived Grigoriev and rejoiced under the affliction of Soudeikine, it is still so faithful to the Russian Brotherhood that it flings wide its doors to the Steliskis and Mashkovs. Before such devotion one can only bow the head in silence.

It is announced that Dr. Brinton chose the pictures on his recent trip to Russia, which may explain many things. Dr. Brinton has a marvelous faith in all kinds of pictures and all kinds of people a faith that has no need of evidence for its support. We have seen him in the act of imparting that faith to others. Possibly the learned and charming president of the New Gallery is of their number. We alas, infidels with disillusioned eyes, could find only one canvas that might conceivably have tempted us to transport it the 5000 odd miles from Russia. It is a still life by Kontokalsky, masterly painted. For the rest, the works of Belkin and Lentulov have quality.

In the small inner gallery are Parisian caricatures by Tono Salazar, which seem to suffer from the current complaint which afflicts caricatures of the Vanity Fair School. They are too resolutely works of art to be genuinely witty. Speed is of the essence of wit. The Salazar and the Covarrubias roll their little jokes too long on the tongue.

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"THE AGONY IN THE GARDEN" By REMBRANDT
One of the rare Rembrandts in the Charles B. Eddy collection to be sold at the galleries of the American Art Association on Wednesday evening, Jan. 27.

FUTURE AUCTION SALES

ETCHINGS FROM THE EDDY COLLECTION

Etchings from the Charles B. Eddy collection which go on exhibition at the American Art Association on January 23 include some fine impressions by Rembrandt, Whistler, Degas, Forain, and a number of the bird subjects of Frank W. Benson.

Among Whistler's Venetian subjects are "Two Doorways," "Traghetto," and other important subjects are his well known "Rotherhithe" and "Old Putney Bridge."

"The Triumph of Mordecai" by Rembrandt, and his "Christ at Emmaus," as well as a view of Amsterdam are notable items. A complete series of the etched work of Canaletto consists of thirty-one prints of European scenes.

James McBey is also well represented in this collection, which goes on sale on the evening of January 27.

LIBRARY OF THE LATE SENATOR CLARK

Selections from the library of the late Senator William A. Clark are to be exhibited at the American Art Association beginning January 23 and will be sold on the afternoon of January 29. This collection includes sets of popular authors, beautifully bound and extra-illustrated books, several XVth century illuminated manuscripts and the collection of Propert's "History of Miniature Art." There is also a set of "Life and Labors" by Hablot Knight Browne.

A handsome volume of the work of James Ward, engraver and painter, is magnificently bound with ivory miniatures.

Books on the West include many on Montana, which recalls the Senator's life there in his younger days. Sets of the writings of Ainsworth, Poe, Meredith, Kipling, Cooper and works on art, furniture and jewelry make up the remainder of the collection.

YAU COLLECTION OF CHINESE WORKS

Mr. C. F. Yau, president of the Ton-Ying Company, has assembled a collection of glyptic productions in jade, amber and ivory and some exquisite porcelains, snuff bottles and inlaid bronzes which are to be sold at auction at the American Art Association. Mr. Yau made this collection on a recent trip to China where he found some of the scions of old aristocratic houses in need of realizing a financial return from some of their most valued collections.

Early imperial seals of jade, a rare

carved ivory figure of an immortal, a porcelain bowl bearing the mark of Hsuan Te, and a group of porcelains of Yin Ching or "Shadow Blue" are some of the more important items. The pieces of shadow blue are not familiar in American collections and have only been recently discovered. Unlike the names of some glazes commonly applied to ceramics this name was not given by foreigners but is the same name by which it was known in the Sung period, when it was first used.

This collection goes on view on January 23 and on sale on January 29 and 30.

TAPESTRIES FROM THE MERCEDES COLLECTION

The fine collection of Emil Jelenick Mercedes of thirty-two French, Flemish and Italian tapestries of the XVIth to XVIIIth centuries will be sold at auction on the afternoon of Jan. 20 at the galleries of the American Art Association.

M. Mercedes, who is the head of the Mercedes motor company, has had this collection housed in his palace at Nice. In view of the present difficulty in the export of works of art of German ownership, it is especially remarkable that it has been possible to offer this collection, comprising all of the tapestries in M. Mercedes' collection, for sale in America. The collection will be on exhibition from Jan. 13.

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Catalogue on request

EXHIBITIONS

(Continued from page 7)

PRINTS AND DRAWINGS

Women Painters

THE NATIONAL Association of Women Painters and Sculptors is exhibiting in its new home at 17 East 62nd St. an extensive number of etchings, monotypes, block prints, lithographs and drawings. An exhibition of this kind where color is the exception rather than the rule emphasizes the quiet charm of monochrome, whether it is in the rich depth of a drypoint, as in the New Orleans subjects by Loren Barton, or the portrait drawings in sanguine by Agnes Richmond. Miss Barton won the Joan of Arc silver medal with her "Waiting Room, Santa Fe Station." Honorable mention went to a block print in color by Mary Tannahill with a figure and landscape motif.

Beulah Stevenson's landscape lithographs are fine in design, also Ethel Louise Paddock's pencil landscapes. Marion Gray Traver always gains a rich variety of tone and sensitive definition of form in her landscape monotypes; her winter subjects, such as "The Untrodden Snow," are highly satisfying.

Constance Curtis contributes portrait drawings of feminine subjects and Mabel Welch sends a portrait of a man with a pipe that has commendable draughtsmanship.

Among the etchings are landscapes by Theresa Bernstein and the mother and children subjects of Margery Ryerson. Jessie Ansbacher's portrait etching of little Nancy by a doorway is ingratiating. Other exhibitors are Sara Bard, Josephine W. Barnard, Anna Frost, Caroline Van H. Bean, May Fairchild, Harriet Lord, Ethel Blanchard Collver, Emily Nichols Hatch, Edith Penman, Jane Peterson and Ellen Ravenscroft.

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BRADLEY WALKER TOMLIN Montross Galleries

BRADLEY TOMLIN is showing many experiments and a few things which have nearly arrived, at the Montross Galleries. The experiments are chiefly figure compositions in a combination of watercolor and pastel; the more complete works are still lifes in which the pastel plays a subordinate part. These are free from the rather distressing heaviness of all of the figures and most of the landscapes.

Although the still lifes are "of the school" and the too conscious planes which he has used to dress some of them up creak slightly, it is evident that Tomlin has a gift for both design and color. One of the landscapes, "Barns," is a work with real life in it. His color in this is clear and brilliant and the drawing shows none of the uncertainty of direction which mars the majority of his attempts to render hills and houses. In this one he has organized his picture.

The still lifes are, as a group, far more successful. "Tulips," an arrangement of flowers and leaves in a tall pitcher, is the finest work in the show and hits a high level.

GALE TURNBULL Babcock Galleries

GALE TURNBULL has lived in France since 1912 and has painted and exhibited there for a number of years. He has brought French landscapes back to his native country for exhibition at the Babcock Galleries, this being the first time he has shown his work in America. He is a member of the American Art Association in Paris and is a pupil of Guerin, Pressig, Naudin and Lasar.

Bigness and firmness of structure are the most impressive features of his work, evident in "The High Plateau, Provence," and in paintings of villages from a distance where the organization of walls and church towers offers him pliable material. His color, which is frequently subdued to the gray-green of the olive trees, occasionally flashes into brilliance, as in the "Covered Street, Cagnes," where passages of red project the nearest arch into fine relief. There is a quiet harmony in the blues that envelop the landscape seen from the artist's window at Pont Croix. It is remarkable how much sensitivity he has infused into the firm simplicity of structure of roof tops and church tower. This exhibition lasts until January 30.

DELLA SHULL Ainslie Galleries

DELLA SHULL, whose paintings are shown at the Ainslie Galleries, is a painter of many interests and untiring enthusiasms. She is most at home with a large canvas, a life size figure, or opulent flower arrangements. As a painter of racial types she gives us a seated Hawaiian girl whose warm brown flesh is radiant in the sunshine.

Her landscapes are brilliant in color; there is a rich blue in the water of some of her impressions of the "Upper Quarry" and the "Lower Quarry" that she makes very much her own. It is a strong, rich blue, with the depth of a jewel, although it may take the form of a distant mountain range under a lifting fog. "Gray Day in October" observes a more neutral harmony but enriches itself with the red of autumn. The exhibition lasts until January 30.

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NEW YORK AND PARIS AUCTIONS

NEW YORK

H. KEVORKIAN COLLECTION

Anderson Galleries.—The second part of the sale of the H. Kevorkian Collection was held at the Anderson Galleries on the afternoons of Jan. 8 and 9. The collection included oriental rugs and fabrics, coptic tapestries, medieval, Greek and Roman sculptures. The total for the two sessions was \$138,373.50. The more important items were:

- 97—Coptic tapestry panel, side strips and collar of garment. Size, 4' x 1' 1"; Bourgeois Galleries \$255
109—Marble capital, Spain, Xth to XIth century; Mrs. J. C. Burnham.... 460
167—Herez carpet, Persia, about 1700. 16' x 10'; Miss H. Counihan, Agent 525
287—Panel composed of 24 polychrome enamel tiles forming complete picture. Persia, Isfahan, XVIIIth century; D. G. Kelekian..... 1,450
288—Panel composed of 24 polychrome enamel tiles forming complete picture. Persia, Isfahan, XVIIIth century; R. W. Hackett 1,650
289—Panel comprised of 18 enameled polychrome tiles forming complete picture. Persia, Isfahan, XVIIth century; D. G. Kelekian 2,100
290—Spandrel composed of about 48 enameled polychrome tiles forming complete picture. Persia, XVIIth century; R. W. Hackett..... 2,300
291—Pair of palace doors. Persia, Isfahan, XVI century; Detroit Institute of Art 1,700
309—Mongolian silk rug. Persia, central Asia, XVIIth century; Miss R. De Lande 1,200
312—Kuba rug, North Persia, XVIth century; Arthur Michael 2,200
315—Indo-Persian Kalamkari palace rug, XVIth century; Miss R. De Lande 4,100
321—Garden rug. Northwestern Persia, XVIIth century; Miss H. Counihan, Agent 4,600

G. F. SAITO COLLECTION

American Art Association.—The collection of Chinese and Japanese works of art of G. F. Saito was sold at the American Art Association on the afternoons of Jan. 14, 15, 16. The three sessions brought a total of \$58,275. The more important items were:

- 158—Pair of jade flowers. H. 24½"; Roland Moore \$800
159—Pair of jade flowers. H. 22", each; L. Golde 320
161—Pair of jade flowers. H. 24"; L. Golde 450
163—Pair of jade peony trees in blossoms. H. 23"; F. A. Kraus..... 400
198—Pure white jade sweetmeat box with cover. H. 6¼", L. 10"; F. Brown 625
428—Pair turquoise blue animal statuettes. H. 14"; E. Goetz 400
438—Statuette of Kwan Yin. H. 13½"; Roland Moore 438
477—Enameled tripod incense burner. H. 16½"; F. A. Kraus..... 320
657—Black and green bowl with teak-wood cover. Ch'ien Lung; Seaman, Agent 450
658—Decorated ginger jar; K'an Hsi; J. L. Edwards 360
666—Cylindrical club-shaped vase. K'an Hsi; Seaman, Agent 1,050
667—Cylindrical club-shaped vase. K'an Hsi. H. 17½"; E. Goetz 2,500
669—Pear-shaped vase. H. 22¼"; F. A. Kraus 475
683—Pair of blue and white hawthorne ginger jars. K'an Hsi; H. 8¼"; L. M. Meade 450
684—Blue and white hawthorne ginger jar. K'an Hsi. H. 8¼"; C. You..... 950
709—Soft paste vase in cream white. Ming. H. 7"; C. You..... 7,600
720—Animal statuette, as incense burner. Ming. H. 7½"; Seaman, Agent.... 375
754—Mirror black beaker. K'an Hsi. H. 17½"; Roland Moore 500
777—Tzu Chou vase. Sung. H. 13"; E. Goetz 400
781—Decorated gallipot. Ming. H. 11¼"; Seaman, Agent 375
854—Buddha. Sung. H. 30"; S. Hart.. 500

LIBRARIES OF BERNHEIMER, BARKER, ET AL.

American Art Association.—The libraries of Bernheimer, Barker, et al. were sold on the afternoon of Jan. 14, and the afternoon and evening of Jan. 15. The total for the three sessions was \$54,861.50. The more important items were:

- 79—Sonnets by E. B. B. Reading, 1847; Samuel Thompson \$605
88—Bunyan, *The Holy War*. London, 1682; Edgar H. Wells..... 750
181—DeFoe, *Robinson Crusoe*. London, MDCCXIX; Samuel Thompson..... 3,525

- 200—Boz. *Songs, Choruses and Concerted Pieces*. As issued. (London) 1837; Walter M. Hill..... 500
243—Eddy. *Science and Health*. Boston, 1875; James F. Drake..... 575
275—Fitzgerald. *The Rubaiyat*. London, 1859; James F. Drake..... 1,700
276—Fitzgerald. *The Rubaiyat*. Madras, 1868; James F. Drake..... 425
293—Galsworthy. Autograph and type-written MS. of *Windows*; Walter Hill 800
303—Goldsmith. *The Vicar of Wakefield*. London, 1766; Brick Row... 500
310—(Gray) *Elegy*. London, 1751; James F. Drake 3,300
367—Hawthorne—AMS. *The Wedding Knell*; James F. Drake..... 1,260
448—Kipling. Works. London, 1913-19; Adelaide B. Hutton..... 810
531—Meredith. *Writings*. London, 1851-1901. 51 vols.; Gabriel Wells..... 625
548—Montaigne. *Essays*. London, 1603; Frederick Pryor 950
658—Shakespeare. *The Two Noble Kinsmen*. London, 1634; L. M. Johnson 750
676—Shelley. *Revolt of Islam*. London, 1817; A. J. Sheur..... 550
701—Stevenson. AMS. 4pp.; William Hill 1,100

GUERIN COLLECTION

Anderson Galleries.—The collection of antique French furniture of Maître Eugene Guerin was sold on the afternoons of Jan. 15 and 16. The total for the two sessions was \$28,442. The more important items were:

- 40—Louis XVI secretaire. H. 48"; Mrs. J. J. DuPuy \$430
44—Louis XV rosewood secretaire. H. 23"; A. E. Gallatin..... 400
77—Boilly—Portrait of Lafayette; H. 21. W. 16; Collins, Agent..... 400
88—XVIIIth century French directoire beds (two); Morris Goodman..... 675
90—Burgundian walnut library table. Louis XV; H. Counihan, Agent.... 410
141—Two enameled crystal glass vases. Cambodian, XVIIIth century. H. 11½"; A. Crosney 400
192—Walnut suite by Jacob. Three pieces; M. D. Robinson 575
209—Verdure chateau tapestry. Louis XIV. Flemish. 7'10" x 7'8"; Norman DeR. Whitehouse 800
214—Beauvais tapestry. Louis XV. 4'6" x 4"; Schepps, Inc. 725
239—Two walnut needlework arm chairs. French regence; N. DeR. Whitehouse 575
240—Two as preceding; N. DeR. Whitehouse 500
244—Five mezzotint engravings by Canova; Mrs. S. A. Weldon 500
258—Two lacquer encoinures. Louis XVI. H. 35". W. 22"; Mrs. F. H. Brownell 900
263—Tulip wood commode. Louis XV; Order 425
283—Aubusson rug. Egyptian design. French, early XIX cent. 35'4" x 13'4"; J. E. Ulmer 1,000

RANSOME S. HOOKER

Anderson Galleries.—The collections of old English and Normandy furniture of Mrs. Ransome S. Hooker were sold on the afternoon of Jan. 11. The total was \$6,486.50. The more important items were:

- 46—Queen Anne walnut chest on chest. English XVIIth century; Mrs. J. S. Hoyt \$150
67—Pair of carved oak wainscot chairs. English, XVIIth century; Fay Ingalls 150
114—Mahogany chest on chest. English, XVIIth century; Mrs. T. M. Debevoise 160
118—Cromwellian oak gateleg table. English, XVIIth century; J. L. Jones. 165
120—Jacobean carved oak court cupboard. English, early XVIIth century; Gordon Grand 150

STEVENS, ET AL., SALE

American Art Association.—On the evenings of Jan. 13 and 14 mezzotints by S. Arlent Edwards, et al., from the collection of Mrs. Stevens were sold. The total was \$15,087. The more important items were:

- 60—Edwards, Botticelli. Madonna; J. B. Courtleigh \$600
189—Haden. Thames Fisherman; Harrington 11; A. W. Weeks, Jr. 900
192—Haden. Sunset in Ireland. Harrington 51; S. M. Worth..... 510
284—Whistler. The Kitchen. Kennedy, 24; Harlow 850

PARIS

PAUL POIRET COLLECTION

Hotel Drouot, November 18, 1925. Collection of French Moderns, the property of Paul Poiret.

- 12—Van Dongen, Colombes (193 x 192 cm.) frs. 3,000
13—Van Dongen, Fidelite (100 x 80 cm.) 3,800
14—Van Dongen, Les Trois Belaires (95 x 130 cm.) 4,000
19—Dufy, Souvenir de Florence (50 x 66 cm.) 4,500
33—Max Jacob, Procession en Bretagne (27 x 35 cm.) 4,000
40—Marchand, Plantes Vertes (55 x 65 cm.) 2,800
41—Modigliani, Portrait de Max Jacob (73 x 60 cm.) 10,500
44—Perdriat, Les Enfants de Marie (80 x 65 cm.) 4,000
45—Picabia, Bord de Mer (62 x 53 cm.) 850
53—De Segonzac, La Chapelle, Dessin (22 x 30 cm.) 1,400
54—De Segonzac, Un Prisonnier Allemand, Dessin (22 x 30 cm.) 1,000
56—De Segonzac, La Chaumière (65 x 100) 16,000
65—Villard, Chemin de Fer dans la Neige (80 x 100) 2,100
67—Derain, Paul Poiret (100 x 73) 8,000
68—Derain, Nature Morte (20 x 26) 6,000

- 69—Derain, Nue (40 x 33 cm.) 13,000
70—Derain, Tete de Jeune Femme (32 x 36) 9,500
71—Derain, Nature Morte (22 x 33 cm.) 6,150
72—Derain, Le Chemin (30 x 40 cm.) 11,000
73—Derain, Paysage (34 x 42 cm.)... 10,000
74—Van Dongen, La Comedie (100 x 80 cm.) 4,950
75—Van Dongen, L'Antichambre (130 x 95 cm.) 6,000
76—Dufresne, Nature Morte (110 x 110) 9,000
80—Dufy, Course de Gondoles (50 x 80) 8,000
86—Marquet, La Neige (50 x 60) 11,800
88—Matisse, Vue de Collioure (90 x 115) 16,500
91—Picasso, Nature Morte (21 x 26) .. 11,200
92—Picasso, Harlequin (61 x 47) 11,500
98—De Segonzac, Paysage (60 x 92 cm.) 22,500
99—De Segonzac, Route de Village (54 x 81) 31,000
100—De Segonzac, Place de Repos (65 x 90) 15,300
101—De Segonzac, Route de Village (92 x 73) 67,000
102—De Segonzac, Les Buveurs (190 x 130) 90,100
103—Utrillo, Route de Mont Denis (73 x 100) 17,000
105—Utrillo, Rue a Montmartre (60 x 80) 14,500
106—Utrillo, Eglise de St. Denis (73 x 100) 19,000

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NEW YORK AUCTIONS

(Continued)

MANNING COLLECTION

Anderson Galleries—The sale of the Col. James H. Manning collection (Part One) of American autographs, was held at the Anderson Galleries on the afternoons and evenings of Jan. 19 and 20. The total for the four sessions was \$96,897.50. The more important items were:

- 8—Allen, Ethan. ALS 2pp.; Dr. Rosenbach 250
21—Arnold, Benedict. ALS 2 pp.; R. Friedenberg 260
178—Duquesne, De Menneville. DS 14pp.; Dr. Rosenbach 750
233—Hamilton, Alexander. ALS 6pp.; Dr. Rosenbach 1,050
294—Carroll, Charles. Signer from Maryland. ALS 3pp.; June 14, 1776; Dr. Rosenbach 600
298—Carroll, Charles. ALS 1p. Nov. 3, 1828; Madigan 525
303—Clark, Abraham. Signer from New Jersey. ALS 2pp. Jan. 8, 1778; L. Hamberger 420
309—Ellery, William. Signer from Rhode Island. ALS 2 pp. Sept. 21, 1782; K. V. Painter 360
320—Franklin, Benj. Signer from Penn. ALS 3pp. Two letters: Draught of letter to Walpole, Jan. 12, 1744; Extract of letter from Walpole, July 1778. Both signed; Dr. Rosenbach 700
321—Franklin, Benj. ALS 1p. Jan. 9, 1748; G. D. Smith 450
322—The Same. ALS 2pp. Mar. 28, 1760; Dr. Rosenbach 650
323—The Same. ALS 1p. May 27, 1777; Dr. Rosenbach 1,050
326—Gerry, Eldridge. Signer from Mass. 1p. folio. Appointment of Gerry as member of Continental Congress; J. F. Drake 400
328—Gwinnett, Button. Signer from Georgia. DS 2pp. May 29, 1770; Dr. Rosenbach 22,500
329—(Gwinnett, Button.) MS description of duel by George Wells. 2pp. ND; Dr. Rosenbach 550
340—Harrison, Benj. Signer from Va. ALS 2pp. To Robert Morris, Sept. 13, 1776 550
344—Hart, John. Signer from N. J. ALS 1p. Sept. 11, 1775; L. Bamberger 525
347—Hewes, Joseph. Signer from N. C. ALS 3pp. Dec. 12, 1775; Madigan 800
350—Haywood, Thomas, Jr. Signer from S. C. ALS 1p. Aug. 3, 1801; K. V. Painter 500
352—Cooper, William. Signer. ALS 5pp. Nov. 1, 1776. To Jos. Hewes; Dr. Rosenbach 400
353—Same. ALS 1p. Nov. 15, 1776. To Jos. Hewes and John Penn; K. V. Painter 310
355—Same—ALS 3pp. Dec. 1, 1776. To Jos. Hewes; Dr. Rosenbach 310
375—Jefferson, Thomas. Signer from Va. ALS 1p. Mar. 6, 1781. To Washington 260
385—Lewis, Francis. Signer from N. Y. ALS 2pp. Dec. 26, 1776. To Robert Morris; Dr. Rosenbach 530
390—Lynch, Thomas. Signer from S. C. Autograph Sig.; Madigan 2,000
391—K. V. Painter. Signer from Del. DS 1p. May 9, 1777; Dr. Rosenbach 825
394—Same. ALS 4pp. Aug. 22, 1813. To C. A. Rodney. Correcting date of signing; Madigan 3,000
396—Middleton, Arthur. DS 1p. Jan. 23, 1782; Dr. Rosenbach 425
398—Morris, Lewis. Signer from N. Y. ALS 1p. Oct. 26, 1770. To Gov. Clinton; Dr. Rosenbach 430
413—Penn, John. Signer from N. C. ALS 1p. Jan. 2, 1778. To Jethro Sumner; Dr. Rosenbach 375
414—The Same. ALS 3pp. Sept. 27, 1779. To Jos. Hewes; Dr. Rosenbach 450
416—Read, Geo. Signer from Del. ALS 1p. Nov. 4, 1776. To Robert Morris; Dr. Rosenbach 875
423—Rodney, Caesar. Signer from Del. ALS 1p. July 4, 1776. To Capt. Thomas Rodney; Dr. Rosenbach 1,800
430—Rush, Benj. Signer from Penn. ALS 4pp. Sept. 16, 1782; Madigan 310
432—Rutledge, Edw. Signer from S. C. ALS 4pp. Aug. 1776. To Robert Livingston; Dr. Rosenbach 830
438—Sherman, Roger. Signer from Conn. ALS 1p. July 28, 1775. To William Williams; Dr. Rosenbach 800
439—Same. ALS 1p. May 18, 1779. To Benj. Trumbull; Dr. Rosenbach 450
441—Signatures of 8 Signers. 1p. folio. October 13, 1776; Madigan 1,450
442—Smith, James. Signer from Penn. ALS 2pp. Mar. 18, 1778; Dr. Rosenbach 625
444—Stockton, Richard. Signer from N. J. ALS 3 pp. Mar. 14, 1768; Dr. Rosenbach 525
450—Thornton, Mathew. Signer from N. H. LS 4pp. Feb. 9, 1777; Dr. Rosenbach 550
454—Whipple, William. Signer from N. H. ALS 2pp. June 26, 1776; Dr. Rosenbach 360
455—Same. ALS 3pp. March 17, 1776; Dr. Rosenbach 400
463—Wilson, James. Signer from Penn. ALS 1p. Dec. 30, 1776; Dr. Ros-

- enbach 530
466—Witherspoon, John. Signer from N. J. ALS 1p. July 29, 1776; Dr. Rosenbach 700
468—Wolcott, Oliver. Signer from Conn. ALS 2pp. July 26, 1776; Dr. Rosenbach 290
472—Wythe, George. Signer from Va. ALS 1p. July 11, 1771; Dr. Rosenbach 300
532—Lexington and Concord. MS depositions, April 23, 25, 1775; L. C. Harper 685
596—Montgomery, Richard. ALS 2pp. Oct. 5, 1775; Madigan 270
621—Minutes of surrender of Charleston, with sigs. of officers. MSD. 3pp; L. C. Harper 325
718—Sheaffe, Sir Roger. Hale. Letter-book. 248 pp.; Dr. Rosenbach 525
867—Jefferson, Thomas. ALS 2 pp. August 31, 1820. With notes for biography of George Wythe, 3pp; K. V. Painter 325
896—Munroe, James. Will and testament. Sept. 14, 1814; Madigan 300
909—Polk, James K. ALS 3pp. April 23, 1844. Reannexation of Texas; L. W. Smith 260
914—Roosevelt, Theodore. Typescript of address at Albany, Feb. 8, 1909; Gabriel Wells 810
942—Washington, George. ALS 2pp. March 30, 1780; R. Achley 460
943—The Same. ALS 2pp. Mar. 22, 1782; Gabriel Wells 375
948—The Same. ALS 2pp. Jan. 2, 1791. To Gov. Sinclair; W. R. Benjamin 460
950—The Same. ALS 1p. August 12, 1793. To Thomas Jefferson; re retirement; Dr. Rosenbach 830
951—The Same. ALS 2pp. Jan. 22, 1795. To James Madison, re son of Lafayette; Gabriel Wells 575
954—Wilson, Woodrow. Extract from message to Congress, Dec. 1914. 1p. ND; Beyer 320
957—The Same. Typescript of the States and Federal Government. 19pp. with galley proofs; Beyer 310
979—Washington, Martha. ALS 2pp. July 13, 1780; L. W. Smith 275
1000—Whiting, John. AMS orderly book. Sept. 8, 1780 to Dec. 18, 1780. 254pp; L. W. Smith 320

MONTREAL

A collection of recent paintings by Maurice Cullen, R. C. A. who has long been regarded as the dean of Canada's painters of winter and spring, is to be seen at the Watson Art Galleries until January 30. Associated in the same exhibition are small oils by Mr. Cullen's stepson Robert Pilot, A.R.C.A., representing "bits" about Montreal, Quebec, Levis, and the town of St. Lawrence.

Perhaps it is in his paintings of the Lawrentians that Cullen has reached his greatest power. They personify the spirit and the substance of the Northland. Leading physical aspects of the country are given proper emphasis where the painting represents a stated place, but in the treatment of light on snow, the river's bank shadowed in black icy water, the hushed solitude of the forest, these are themes that are not confined to any particular locality.

His work now exhibited shows increase of strength and assurance—among the larger paintings is "The First Snow, Piedmont," in which a sprinkling of snow

AUCTION CALENDAR

AMERICAN ART GALLERIES

Madison Ave. & 57th St.

Jan. 27th, evening—The Charles B. Eddy collection of etchings.
Jan. 28th and 29th, afternoons—The Ton-Ying & Company collection of Chinese productions.
Jan. 28th and 29th, evenings—Paintings belonging to the estate of William H. Sharp.
Jan. 29th, afternoon—Selections from the library of the late Senator William A. Clark.

ANDERSON GALLERIES

Park Ave. & 59th St.

Jan. 25th and 26th, afternoons and Jan. 25th, evening—Chinese carved jades and objects of art, a collection formed by Mr. Lee Van Ching, Shanghai, China, comprising rare antiquities in crystal, agate, jade, rose quartz and malachite; statuettes, snuff bottles, porcelain and enamels, old prints, paintings and kakemonos, etc.
Jan. 27th and 28th, afternoons—The Chateau de la Bastide collection of French furnishings and objects of art.

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Jan. 27th, 28th, 29th and 30th, afternoons—Beautiful home furnishings removed from 230 Riverside Drive and estate of Mary Phelan, and additional consignments, including handsome refectory tables, numerous fine bedroom suites and early American furniture, museum and salon tapestries and bronzes, and a specially designed Steinway baby grand.

RAINS GALLERIES

3 East 53d Street

Jan. 29th, evening, and Jan. 30th, afternoon—A collection of paintings and watercolors belonging to the British Galleries of 7 Haymarket, London, England, and others. Many important artists are represented.

covers distant rolling hill, valley and foreground, where among the rocks a birch still flaunts some yellow leaves. This canvas is aglow with sunlight, and is fine in composition.

At the Art Association Galleries an exhibition is being held of pastel drawings by J. McLure Hamilton which have recently come from the Brooklyn Museum galleries. They are mostly studies of ladies in evening attire, and are remarkable for their freshness and the skill in which Mr. Hamilton uses his pastel medium.

—A. D. Patterson.

LAST WEEK
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BERLIN

(Continued from page 6)

scholar. It is a large painting by Titian "Venus with the Organ-player," a version of the master's famous depiction of the same motive in the Kaiser Friedrich museum in Berlin. I was startled by the beauty and preservation of the canvas, which was painted in 1540, during Titian's stay at the court of Charles Vth in Augsburg. The landscape in the background and certain details in the figures of Philipp II of Spain, the organ-player, and the Duchess Eboli—Venus—differ from the painting in the Berlin museum, which was acquired in 1918. The Prado in Madrid possesses another version of the same theme. On the newly discovered canvas the landscape is especially remarkable, rich in detail and of a sparkling brilliance of colors. No trace of restoration is visible. Dr. von Bode has supervised the cleaning of the painting in Berlin and he declared it to be entirely by Titian's own hand. A scientific report which treats in detail this important addition to Titian's oeuvre will be published in the near future by Dr. von Bode.

The firm of M. Goldschmidt & Co. of Frankfurt-on-Main, which is wellknown for the superior quality of its offerings has opened representative exhibition rooms in Berlin. XIXth century art is the special concern of the gallery and in this first review a notable array of fine paintings has been assembled. The preponderance of French art at that epoch is manifest in paintings by Courbet (figural composition), Renoir, Monet (delicious pastel of his latest period), Sisley, Pissarro (splendid landscapes), Gauguin and Vlaminck. Without stint, these paintings can be praised for being characteristic and first class examples of

their creators' art. Germany's cause is pleaded by excellent outdoor scenes by Max Liebermann, by one of Corinth's dashing still-lives, by Trübner and Schuch. Lovers of Spitzweg's reticent charm find two delightful examples of his art.

In honor of Dr. von Bode's eightieth birthday a monumental publication, compiling the principal works in Berlin public museums, will be published by the directors at Grote publishing company. The volume comprises fifty plates in heliogravure and scientific text. This edition is limited to 300 copies 100 M. each.

Lewis Mumford's "From Block-house to Skyscraper" has appeared translated into German at Bruno Cassirer in Berlin.

The board charged with the preservation of works of art in Russia is in search of a portrait by the French artist Madame Vigée-Lebrun, which she painted during a short stay in Russia and which has been lost to sight since 1915. It is a likeness of Governor Kurakin, whom she painted to please his daughter, her intimate friend. However, this was not the purpose of her journey to the "barbarians," undertaken upon an invitation of Czar Paul I, who wished to have his portrait painted by the French artist, then at the summit of her fame. When the despot learned that she portrayed, before filling his imperial commission, a simple mortal, one of his subjects, he raged and Madame Lebrun and her friend had to leave Russia within twenty-four hours. As to General Kurakin's likeness, it was hidden away in a private gallery, from where it disappeared in 1915, when the place was pillaged by revolutionary bands. It is known to be an authoritative work by the French artist, equally important in style and execution.—F. T.

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ST. LOUIS

The outstanding art event in St. Louis, for the second half of January and the first three weeks of February is the display of original work by Viennese children. This exhibition has long been expected, but because of certain conflicting plans on the part of those educators who had the itinerary in charge, it was not released to the Public Library until the 16th of this month. The collection was retained in England for two years, following close on the termination of the war, in which Austria was the enemy of Great Britain, and even now Canada as clamoring for a chance to see what Professor Franz Cizek's boys and girls achieved, when they were permitted to express themselves in modeling, wood carving, design and color, without precept or instruction. The children range in age from six to sixteen, and while all the work reveals a freshness that is seldom met with in the creative product of the adult, some of it is amazingly finished and mature.

The general impression, engendered in the minds of those who had only read about Franz Cizek's experiment and had seen no reproductions of either pictures or statuary, was that it savored of futurism, that its dominating characteristic was crudeness of drawing and clash of color. A tour of the spacious issue room at Central Public Library, and the corridors where the overflow had to be

hung, will serve to correct this impression. If there is to be anything radically new in either pictorial or plastic art, it will not come from the jaded and world-weary artist who has failed to meet public favor, but from the minds and hands of children who know nothing of the academic traditions and the iron-clad rules of art teachers. This exhibition will be made the theme of several important lectures, both by Professor Dr. Hanns Kollar and the art Editor of the Globe-Democrat. Dr. Kollar is in charge of the collection on its American tour.

* * * * *

With the close of "The Miracle" in St. Louis, the portrait sketches by her Grace, the Duchess of Rutland, will be removed from the large ground floor gallery in the Newhouse establishment on Kings-highway, and the vigorous marine painting of Gordon Grant will take their place. During the past month this beautifully appointed gallery has been a meeting place for the cultured element in St. Louis, who found in the mother of Lady Diana Manners a woman of exceptional charm, a woman who takes her art seriously, in spite of the fact that it is not in any sense "serious art." Her portraits are delicate and ethereal, expressing the personality of the sitter more fully than it is usually expressed in oil. Her work is done for the pure joy of the doing, and the result is a new and refreshing note in portraiture. The major part of the collection goes from here to Chicago where it will be shown at one of the important private art galleries. —Emily Grant Hutchings.

PHILADELPHIA

The Fellowship of the Pennsylvania Academy has announced that their annual exhibition will be in two sections this year; oil painting and sculpture opening Feb. 10; water colors and black and whites, Mar. 2, at the Sketch Club. The Fellowship Gold Medal (\$100) will be awarded and the purchase fund operated. Last year 97 sales were made in this exhibition. The jury of selection includes, Yarnall Abbott, Adolphe Borie, Hugh H. Breckenridge, Charles Grafty, George Harding, Mary Townsend Mason, Elizabeth F. Washington. Mr. Abbott is chairman of the exhibition committee which will do the hanging and includes, John J. Dull, Paul L. Gill, Juliet White Gross, W. A. Hofstetter, Alfred Hayward, Miss Mason, Miss Washington, Janet Wheeler, Ada C. Williamson, and Mary Butler, president, ex-officio. On Jan. 28 the Fellowship will hear an address at the Academy by Rockwell Kent on "Art in the Frigid Zones." In the Academy foyer, the exhibit of reproductions of Albert Laessle's sculpture has given way to one of prints by Joseph Pennell.



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QUINN SALES TOTAL 112 OIL PAINTINGS

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and 82 Water-colors and Drawings
Brings Total Over 200 Pieces

Joseph Brummer, agent for the executors of the John Quinn Estate in the sale of the art collections, announces the sale to date of the following paintings, water-colors, drawings and sculpture:

Artist	No. Sold
Van Gogh, Vincent	1
Cezanne, Paul	2
Gauguin, Paul	2
Picasso, Pablo:	
Paintings	32
Water-colors, drawings and etchings	30
Matisse, Henri:	
Paintings	4
Drawings	6
Lithographs	17
Derain, Andre	9
Rousseau, Henri	1
Toulouse-Lautrec	2
Guys, Constantin	8
Segonzac, A. D. de:	
Painting	1
Drawings	27
Redon, Odilon	8
Seurat, Georges:	
Paintings	2
Drawings	2
Rouault, Georges	4
Laurencin, Marie	1
Villon, Jacques	1
Duchamp-Villon, R.	1
Jacob, Max	1
Braque, Georges	1
Zak, Eugene	1
Lafitte, Paul	1
Pascin, Jules	2
Brancusi, Constantin	2
Manolo, Manuel	1
Severini, Gino	1
Duffy, Raoul	1
Prendergast, Maurice	2
Prendergast, Charles	2
Davies, Arthur B.	5
Cassatt, Mary	1
Sheeler, Charles	1
Weber, Max	1
Kahn, Walt	1
Epstein, Jacob	1
Lawson, Ernest	1
John, Gwen	2
Hone, Nathaniel	1
Russell, George W.	2

BITTER'S FIGURE OF HUNT TO BE SAVED

Statue of Architect, Built Into Roof
of Vanderbilt Mansion, Will Probably
Go to Metropolitan Museum

A small statue of a stonemason, which was discovered on the roof of the William K. Vanderbilt house, at the northwest corner of Fifth Avenue and Fifty-second Street, may soon find its way to an art museum. There is a possibility it will be offered to the Metropolitan Museum of Art.

The statue is of Richard Morris Hunt, the architect who designed the mansion, although it appears to be a stonemason in his working garb. It was done by Karl Bitter, the sculptor.

Benjamin Winter, who purchased the residence soon to make way for a skyscraper, said yesterday he had made the final arrangements with the Vanderbilt family regarding its disposal. He said he would rather see it presented to an art museum than go with a private collection.

The statue was placed originally on the apex of the house to hide a chimney which the architect considered out of harmony. The contractor also wanted it placed there, it was said, as a signature to Mr. Hunt's masterpiece of architecture.

The figure is about four feet high. The original stipulation was that it should be returned to the Vanderbilts.

BURGLARS CALL ON SCHWARTZ GALLERIES

Steal Etchings by McBey, Camerson,
Zorn, Lepere and Legros Valued at
\$30,000.

Robbers broke into the Schwartz Galleries, 517 Madison Avenue early on Tuesday morning and made off with between \$30,000 and \$35,000 worth of original productions of a number of masters.

The burglars, who left no clue, evidently were frightened off in the midst of their work for they departed leaving valuable oil paintings and mezzo-tints on the walls in an adjoining room.

The etchings stolen included several Whistlers and works by McBey, Camerson, Zorn, Lepere and Legros, which were valued at from \$450 to \$1,200 each. Members of the firm are now checking

up to determine the amount of the loss. The burglars went through the cases in which many etchings were kept, apparently selecting the most valuable, and also took a number out of their frames.

The theory that they were interrupted or frightened comes from the fact that several Whistlers hanging on the wall were undisturbed, members of the firm declared. To carry away the several hundred etchings that are missing the thieves must have employed an automobile, they asserted. The robbery was discovered by William Buehl, 28 years old, of 153 Forest Avenue, West Englewood, N. J., when he opened the galleries about 8 o'clock in the morning.

The robbers entered the galleries by a side door, apparently with a skeleton key. Two additional doors leading to the gallery itself were battered in.

Members of the firm, Albert Schwartz, Leo Leffler and J. Frey, said the firm had been established for twenty-five years and had never been robbed before. They could not say what, if any, part of the loss was covered by insurance. Detectives of the East Fifty-first Street Precinct are working on the case.

NEW YORK EXHIBITION CALENDAR

Ainslie Galleries, 677 Fifth ave.—Paintings by Della Shull, to Jan. 30.

Anderson Galleries, Park Ave. and 59th St.—7th annual exhibition of the New Society of Artists, to Jan. 31.

Art Center, 65-67 East 56th st.—The John Quinn collection of paintings, drawings and sculpture, to Jan. 30.

Artists' Gallery, 51 East 60th st.—Paintings by Charles Cushman.

Association for Culture.—13th annual exhibition, at Washington Irving Building, 40 Irving Place, to Feb. 15.

Babcock Galleries, 19 East 49th St.—Paintings by Gale Turnbull, to Jan. 30.

Paul Bottenwieser, 3rd floor Anderson Galleries, 59th St. and Park Ave.—Paintings by Dutch and Italian masters.

Brooklyn Museum, Eastern Parkway.—Paintings and sculpture by Scandinavian-American artists, Feb. 2 to March 3; paintings of The Alps by Albert Gos, Jan. 30 to March 1.

Brummer Galleries, 27 East 57th St.—Sculpture by Maillol.

Civic Club, 14 West 12th St.—Art work by children of the Modern School, Stelton, N. J., to Feb. 5.

Daniel Gallery, 600 Madison Ave.—Water colors by modern painters.

Dudensing Galleries, 45 West 44th St.—Paintings of The South by George Duke, to Feb. 15.

Durand-Ruel Galleries, 12 East 57th St.—Paintings by Childe Hassam, beginning Jan. 25.

Ehrlich Galleries, 707 Fifth Ave.—Paintings by Frank O. Salisbury and inlaid wood panels by A. J. Rowley, to Jan. 30; paintings by old masters.

Fearon Galleries, 25 West 54th St.—Paintings by Reynolds, Hoppner and Lawrence.

Ferargil Galleries, 37 E. 57th st.—Sculpture by Janet Scudder, beginning Jan. 24; paintings by the Pueblo Indians; paintings by John R. Conner.

Grand Central Galleries, 6th floor, Grand Central Terminal.—Paintings by H. Dudley Murphy to Feb. 3; contemporary Italian art.

P. Jackson Higgs, 11 East 54th St.—Chinese bronzes, pottery, sculpture and paintings.

Intimate Gallery, Room 303, Anderson Galleries, Park Ave. and 59th St.—Paintings by Arthur Dove.

Kennedy Galleries, 693 Fifth Ave.—Old English color prints after Morland.

Kleykamp Galleries, 3-5 East 54th st.—Chinese sculpture in wood and stone.

Knoodler Galleries, 14 E. 57th St.—Engravings and wood cuts of the XVth and XVIth centuries, to Feb. 6.

Krauschaar Galleries, 680 Fifth Ave.—Paintings by John Sloan, Jan. 26 to Feb. 12.

John Levy Galleries, 559 Fifth Ave.—American and foreign paintings.

Lewis and Simmons, Heckscher Bldg., 730 Fifth Ave.—Old masters and art objects.

Macbeth Galleries, 15 East 57th St.—Paintings by Jonas Lie and John Hurlington, Jan. 26 to Feb. 15.

Macy Art Gallery, Broadway and 35th St.—Small paintings by the National Association of Women Painters and Sculptors.

Metropolitan Museum, Central Park at 82nd St.—The Sargent Memorial Exhibition, to Feb. 14; laces that belonged to Royalty, to Feb. 28; Chinese paintings, to Feb. 28; Renaissance wood cuts to Feb. 14.

Mitch Galleries, 108 West 57th St.—Small paintings by Max Bohm, Jan. 25 to Feb. 13.

Montross Galleries, 26 East 56th St.—Paintings by Bradley Walker Tomlin, to Jan. 30.

National Arts Club, 119 East 19th St.—Members' annual exhibition of paintings and sculpture, to Feb. 6.

National Association of Women Painters and Sculptors, 17 East 62nd St.—Etchings, drawings and block prints by members.

Neumann Print Room 35 West 57th St.—Paintings by Charles Sheeler and L. Lozowick, to Feb. 4.

New Gallery, 600 Madison Ave.—Paintings by Russian artists and by Tono Salazar, to Jan. 30.

N. Y. Public Library, 42d St. and Fifth Ave.—"The Subject Interest of Prints," room 321; book plates and other engravings by C. W. Sherborn, room 316.

Nordic Arts Studio, 53 West 48th St.—A recent shipment of Norwegian weavings.

The Pen and Brush, 16 East 10th St.—Paintings by members.

Persian Art Center, 50 East 57th St.—Exhibition of Persian art.

Ralston Galleries, 730 Fifth Ave.—Paintings by ancient and modern masters.

Rehn Galleries, 693 Fifth Ave.—Paintings by Karoly Fulop and selected American paintings, beginning Jan. 25.

Reinhardt Galleries—Sculpture by Archipenko and paintings by Marc Chagall, to Jan. 30.

Salmagundi Club, 47 Fifth Ave.—Paintings in the annual auction sale, to Feb. 5.

School of Design and Liberal Arts, 212 West 59th St.—Foreign paintings, etchings and drawings by Joseph Margulies, to Jan. 30.

Schwartz Galleries, 517 Madison Ave.—Old and modern prints.

Scott & Fowles, 667 Fifth Ave.—XVIIIth Century English paintings, modern drawings and sculpture.

Jacques Seligmann Galleries, 705 Fifth Ave.—Recent work by Roy MacNicol, to Jan. 29.

Whitney Studio Club, 14 West 8th St.—Water colors by members.

Wilderstein Galleries, 647 Fifth Ave.—Tri-national exhibition under the auspices of Mrs. E. H. Harriman, beginning about Jan. 26.

Max Williams, 538 Madison Ave.—Ship models Ave.—Opening exhibition of painting and old prints.

Howard Young Galleries, 634 Fifth Ave.—American and European paintings.

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